

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 20, 1918

PRICE TEN CENTS



RICHARD STERLING
MANAGEMENT CHAMBERLAIN BROWN

THE NATIONAL THEATRICAL WEEKLY

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Has given you this season such terrific hits as "Give Me the Right to Love You", "Just as Your Mother Was", "Says I to Myself, Says I", "Listen to the Knocking at the Knitting Club", etc., and is now handing you four of the greatest songs he has ever published at one time. Four sure fire hits!

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WITH GREAT POEM



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YOU**



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NOTHING'S GOOD FOR
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With a wonderful poem that
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GUNGA DIN**

The greatest novelty comedy song in years.
For man or woman. Lots of extra
comedy verses.

A REAL UP-TO-DATE COMEDY SONG

**IF THEY
EVER PUT A TAX
ON LOVE**

Great for single, double, male or fe-
male. Get it quick! It's a hit.



A HIT

**JUST
AS
YOUR
MOTHER
WAS**



Some Ballad Hit!

**JUST AS YOUR
MOTHER WAS**
WITH GREAT POEM

HARRY VON TILZER MUSIC PUB CO.

222 West 46th Street, New York City

BEN BORNSTEIN, Manager

CHICAGO OFFICE: 143 North Dearborn Street. MURRAY BLOOM, Manager

Some Real Hit!

**GIVE ME THE
RIGHT TO
LOVE YOU**

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Founded by
FRANK QUEEN, 1853

NEW YORK, MARCH 20, 1918.

VOLUME LXVI—No. 7
Price, Ten Cents

FEAR NEXT LOAN WILL HURT BUSINESS

ONE SHOW ALREADY CLOSED

Fear that the impending Liberty Loan "drive," together with several other contributing causes, will strike a hard blow at the prosperity which has blessed the theatrical business for the last several weeks, began to manifest itself among managers last week. Recollecting the condition into which the other campaigns threw the business, more than half of those in close touch with the situation fear that the starting of the next one, on April 6th, will have a similar effect.

The income tax, statements of which are now being prepared, is also expected, by many, to have a bad effect upon business. The average theatregoer has just so much money to spend on theatres and amusements in general, they argue, and when he comes face to face with the payment of a tax upon his income, he is liable to cut out theatres in adjusting his living expenses to meet the tax exactions. And, whether it is large or small, will make but slight difference. The attendance of theatregoers is largely psychological and, even though a man has but a small tax to pay, it seems like a great deal to him, and he will cut out his amusements at once.

In addition, several managers feel that the time is fast approaching when the casualty lists from the other side are going to be greatly increased, which is not unlikely to have a bad effect upon business, for people will not feel like attending theatres when their sons and brothers are suffering "over there."

Then, Lent is already here, during which time theatres have never been in the habit of breaking box office records, even in times when conditions were normal and conducive to the best attendance at playhouses.

Together, these events are expected by many managers, who are keen judges, to throw a damper on the public ardor for attending, not only theatres, but other attractions as well.

And, bearing out this fear, it was discovered that at least one attraction, which has been making money all season, and is still playing to a profit, will close solely because of fear that a slump is approaching. It is "Old Lady 31," which Lee Kugel has had on tour as a starring vehicle for Emma Dunn. It will close its season at the Liberty Theatre, Stapleton, Staten Island, on March 23, although it played to close to \$8,000 last week in Washington. Kugel figures, however, that it takes two weeks to close a show and that, once a slump sets in, a lot of money can be lost in that period of time. As a result, the production will be sent to the storehouse for the Summer and will reopen again in the Fall.

SHUBERT BENEFACTOR DIES

HARRISBURG, Pa., March 18.—Charles Gerner died here last week. He rescued the late Sam S. Shubert from the Lochiel (Pa.) railway wreck on May 11, 1905, and attended Mr. Shubert until the latter's death.

K. & E. AFTER PROVIDENCE HOUSE

PROVIDENCE, R. I., March 19.—What is believed to be a move on the part of Klaw & Erlanger to gain control of the Modern Theatre, in this city, was disclosed to-day when it leaked out that Max Nathanson had gone to Portland, Maine, to confer with the present lessee of the house, a man named Goodside. It is thought that Klaw and Erlanger are behind him. R. F. Averill, manager of the house, admits that a deal is on, but states that it has not been closed. The Shuberts recently secured control of the Majestic Theatre, and a short time afterward, Klaw and Erlanger announced that they would soon have a house here, too.

EVANS LEAVES "TOOT TOOT"

Greek Evans left "Toot Toot" last Saturday night after what is reported to have been a disagreement over a cut in salary. Evans holding out for \$250 instead of accepting a cut of \$50.

Evans left the show once before, in Philadelphia, when he objected to rehearsing most of the day and playing at night. When the piece was ready to bring in, though, he was approached at the Rivoli, where he was singing, by Edgar Allen Wolf, one of the authors, and induced to open the piece here. It was also reported that others in the cast, including Flora Zabelle, were discontented for the same reason.

STEDMANS ARE SUED

Al. and Fanny Stedman, who have been appearing in the Cohan Revue, were sued last week by William Hennessy, of the United Booking Offices, for \$271.25, as commissions. Hennessy, it seems, had obtained some time for the act in the Orpheum and U. B. O. houses, extending from December 3 last to May 6 next, but alleges they broke their contract with him in order to go into the Cohan show. Hennessy is represented by David Steinhart.

FAIRBANKS MAY TROUPE AGAIN

Douglas Fairbanks is considering the advisability of getting together a little company out of the recent wild west show which he staged, and playing it across the country for either the Government or the Red Cross. He has stated that this is the only way he would make the trip, the offers of several theatrical managers not interesting him.

ROCK AND WHITE MAY TOUR

A road company to support and feature Rock and White is being ranged for and, if the plans that are now under consideration are completed, will be ready to start on tour in about four weeks.

The idea is to carry a number of vaudeville acts that will serve to fill in while Rock and Miss White carry the heavy part of the show.

HIPP. TO RUN LATE

The Hippodrome is likely to run very close to June 1 this year, which will be from two to three weeks later than its usual wont. Last season it closed on May 5, but the business being done will keep the house open as long as possible this season.

"FOLLIES" CLOSE APRIL 20TH

The Ziegfeld Follies, after one of the most prosperous seasons in its history, will close at Montreal, Can., on April 20 and come direct to New York, where some of the company will at once start rehearsing for the new production.

BEWARE OF FAKE TAX INSPECTORS SAYS GOV'T

SEVERAL ALREADY DISCOVERED

In view of the fact that many theatre managers throughout the country have been imposed upon by fake war tax inspectors during the past couple of months, the Federal authorities have decided to send out a letter to every amusement place in America requesting the managers thereof not to admit any persons claiming to represent the Department of Internal Revenue unless they are equipped with written authority, in addition to their badge of office.

The Federal authorities will work in co-operation with the United Managers' Protective Association in the matter of protecting amusement places, the association also sending official notification to its members to be on the lookout for tax inspecting impostors.

Revenue Agent Gant and Special Revenue Agent Nutt particularly desire theatre managers to bring to their attention any instance wherein they are requested to furnish data or other information concerning their business by any person about whom the manager feels he has the slightest suspicion. Even if the alleged inspector does not attempt to collect any money, the Revenue agents wish to be notified anyway. They also desire names and badge numbers.

By the end of the week, as a result, every manager will receive written instructions as to the procedure to be followed and complete means whereby a properly authorized tax inspector can be speedily identified. Meanwhile, it would be well for all managers to inform their employees to keep their eyes open for the fake inspectors, who have been particularly active of late it is understood in and around New York, New England and the Middle West.

While the Revenue Department has not yet issued a specific list of theatre managers who have been victimized thus far, it is understood that several theatres have been imposed upon.

The war tax returns from amusement places for the month of January took an upward jump of over three hundred per cent., the amount collected during that month reaching a total of \$4,261,224, it was announced this week. In December the amount realized from war taxes was \$1,435,225. The Revenue Department credits the big increase to the fact that it has been better organized since January 1.

The theatres all over the country have been doing a big business since the holidays. This naturally has also tended to increase the tax collections to a considerable degree.

Many of the smaller theatres and particularly the small motion picture theatres, did not turn in tax payments for the first month of the collection, the collectors say.

This was not due to a desire to defraud the Government, however, the officials stated.

THEATRES TO HAVE 7.15 CURTAINS

The new Daylight Saving measure which has been approved by the House and Senate and which will undoubtedly receive the President's signature in a day or so, will become effective on April 1. As a result the theatres will adopt a 7:15 curtain instead of the 8:30 curtain, now in vogue at most of the New York houses. The United Managers' Protective Association may issue instructions to all of its members to start performances after April 1 at 7:15. New York theatrical men expect little or no inconvenience to result from the early curtain raising plan, in as much as it is expected that all business will adjust itself automatically to the new state of affairs.

ADMITS BEATING ACTRESS

CHICAGO, Ill., March 18.—Conor Blackwood, manager of the Kellshore Hotel, 738 Irving Park Boulevard, Chicago, was recently found guilty in Judge Wells' court of knocking down and kicking Mrs. Henrietta Robinson, a vaudeville actress, known on the stage as "Verobell." Blackwood had asked the actress to move, whereupon she slapped him.

Mrs. Robinson is appearing in an act called "The Family Name." She is a mezzo soprano singer and is well known on the concert stage in the West. She was formerly a member of the Chicago Opera Company.

PLAN LESLIE CARTER THEATRE

DAYTON, Ohio, March 8.—As a memorial to Mrs. Leslie Carter, who spent many years of her younger life in this city, a movement has been proposed to take over the Carter homestead, just west of the Y. M. C. A., Third Street, and the adjoining property and erect a high class playhouse. This city, at present, has no theatre for first class productions. The Leslie Carter Theatre would fill that need.

ANNA HELD SHOW ATTACHED

ZANESVILLE, O., March 14.—Gertrude May Coates, a member of the Anna Held Company, attached the show here for \$25 for back salary. Miss Coates severed her connections with the company in this city and backed up her demand for money due her by the attachment. The manager with the company paid the \$25 and costs, and the show moved on after only a few minutes' delay.

"DE LUXE ANNIE" CLOSES

CINCINNATI, O., March 16.—Quietly and peacefully, "De Luxe Annie" expired to-night at the Lyric Theatre. The Chicago run was cut short because of dwindling business, it is reported, and the week's engagement in Cincinnati didn't awaken any new hope. Helen Santora, who was in advance, has gone to rest up in Cleveland.

"ROCK-A-BYE BABY" PROGRESSING

"Rock-a-Bye-Baby," the Selwyn musical piece, is being hurried along in its rehearsals in an effort to have it ready for presentation in New Haven April 1. Scenery and staging will be ready at that time, but there may be some difficulty with the cast.

"WHY MARRY" GAME COMING

Details of a game to be known as the "Why Marry" game are being worked out in the Selwyn office along the lines of the messenger boy game, and to be used in advertising the Nat Goodwin starring piece when it starts on its trip to the coast next season.

WHITE RATS HAD TO SPEND MUCH TO PROTECT INTERESTS

Mortgage Bonds, Believed to Be First Mortgages, Proved to Be Second Liens; Union Also Paid Debts of The Player and Dividends on Associated Actors Stock.

Will J. Cooke, business manager of the White Rats Union for what he termed "the four lean years" from 1911 to 1915, was the star witness that drew more than the usual number of interested spectators to the office of Louis H. Shuldenfrei, when the hearings into the White Rat investigation were resumed last Friday, after an adjournment of several weeks. With an attitude, at least, that showed he had not forgotten the time when Mountford had tried to have him prosecuted for walking out of the doors of the clubhouse with his salary in his pocket, Cooke seemed, at times, to be repressed by the rules of procedure and more than once displayed a disposition to wave legal methods aside and tell what he thought of things in his own way.

As it was, though, he furnished some very interesting testimony, among which was the statement that Mountford had made the White Rats Publishing Company, which published *The Player*, appear to be making money on the books, whereas, according to the witness, it never made a dollar.

That the union had found it necessary to pay out thousands of dollars to protect itself when it discovered that the mortgage bonds it held on the theatres at Elmira and Lancaster were second mortgages instead of first ones and that the members of the union had never been advised of this fact to his knowledge, was another interesting phase of the tangle brought out.

Debts incurred by *The Player* were also paid out of the union treasury, according to Cooke, and the good old union came across with the dividends that were paid on the stock of the Associated Actors. In fact, judging by Cooke's testimony, the union was more or less the goat for the other corporations.

As yet, nothing has been done about the letter of J. M. Fitzpatrick, wherein he refused to turn over the books of the order to Mr. Sapinsky, the attorney for Goldie Pemberton, upon whose application the hearing was started. The matter was to have been carried to the courts in an effort to compel Fitzpatrick to do so.

When Cooke took the stand Mr. Sapinsky stated that he was putting him on at this time because of the fact that he was going out of town and might not be present to testify at a later date. He started off by stating that he was business manager of the organization from October 1, 1911, to October 1, 1915. He had been a member for some time previous, he stated, but was only in an executive capacity during those years.

"When did you sever your connections with the union?" Mr. Sapinsky asked.

"I never did," was the answer.

"When did you cease being active?"

"About September 30, 1915."

Q. What were the functions of the business manager? A. It was a position of advisory capacity. You had to attend to the business affairs of the union, listen to the troubles of the members, etc.

Q. Did the business manager look after the investments of the union? A. No.

Q. What was the salary of the business manager? A. One hundred dollars per week.

Q. Did you receive it? A. For a time, I did.

Q. Was there any period when you didn't? A. Yes, quite a while.

Q. Did you get part of it during that time? A. Yes.

Q. Explain why you didn't get full salary. A. Why, because the union didn't have enough money to pay it.

Q. And what was done? A. Well, when I quit, I was given demand notes signed by Mr. Fogarty and approved by the Board of Directors for the balance of my salary.

Q. What was the amount of the notes? A. \$4,662.

Q. It has been testified here, Mr. Cooke, that when you quit, you took about \$4,000 cash from the union. Has that money been returned by you to the union? A. No.

Q. Did you take that money? A. I paid myself money due me. I paid the notes which had been given me.

Q. State the circumstances, please. A. At the time I quit, I was given notes covering money due me signed by Mr. Fogarty, and between October and December, 1915, I paid myself the money due me and so notified the Board of Directors in a letter. And the Board of Directors, through Mr. Mountford, rushed to Mr. O'Brien and wanted me prosecuted for grand larceny. Mr. O'Brien asked me how I had paid myself, and I told him. I then asked him if there was anything I had done that was wrong. And he replied that there was not, either legally or morally.

Q. (By Referee.) What was the method by which you withdrew this money? A. I drew checks and got the cash and gave a receipt for it.

Q. Who was designated to sign checks at that time? A. I was.

Q. Alone? A. Yes.

Q. So that you drew and signed checks to your own account? A. Yes.

Q. Did the Board of Directors or members know that you drew them? A. I don't know whether they did or not.

Q. Did you tell them? A. No.

Q. (By Mr. Sapinsky again.) Who was the first person with whom you afterward discussed the matter? A. Mr. O'Brien.

Q. What happened after you took the money? A. I was summoned to the West Side Court, before Magistrate Ten Eyck, where the matter was threshed out.

Q. Who was present in the court? A. Mr. McCree, Mr. Mountford an attorney named Timoney and others.

Q. What was the outcome? A. The case was dismissed.

Q. Did any of the officials of the union demand, afterward, that you return the money? A. No.

Q. Did any of the officials communicate with you about it? A. No.

Q. Did you handle any investments of the union? A. The Board of Directors did that.

Q. What were the investments of the union when you took office, and—

Frequently during the foregoing Mr. Myers had interpolated objections, only to have them overruled in the majority of cases, and he now did so again.

"The rest that Mr. Myers has obtained during our adjournment seems to have helped him in devising some new objections," observed Mr. Sapinsky.

"Don't get personal; don't get personal," came back the other. Several minutes were then taken up in an exchange of further compliments, at the end of which the referee told Cooke that he could answer the question.

"Can I shoot, now? Can I shoot?" asked Cooke.

"Yes," replied the Court.

"Well," continued Cooke. "They were in the White Rats Publishing Company and the Associated Actors of America."

Q. (By Mr. Sapinsky.) How much in the publishing company? A. I think about \$15,000.

Q. What was the source of revenue of *The Player*? A. The sale of the paper and the ads.

(Continued on pages 29 and 30)

KUGEL HAS THREE PIECES

Lee Kugel announces for early production, "The Net," a new three-act play by Maravene Thompson. It will have a Spring try-out, opening May 13, following which will be a week's engagement at the Belasco Theatre, Washington. In the cast will be Izetta Jewel, Charles Milward and Bryan Beasley. "The Net" will open in New York early in September.

Mr. Kugel also announces the production of a three-act comedy by William Rathbun, a new author. A preliminary try-out of this comedy will take place in June and will open in New York in August.

Another production to be made by Mr. Kugel will be "Moral," a foreign comedy, which is being adapted for the American stage by two prominent writers.

HIP WORKERS TO CELEBRATE

The annual fete day of the New York Hippodrome Employees' Association will take place Sunday afternoon, April 7. Charles Dillingham has placed the Globe Theatre at the disposal of the organization for the yearly benefit for the sick fund. R. H. Burnside is arranging the program. It will reverse the usual routine of the Hippodrome personnel. The clowns will have serious parts and the stage hands will essay principal roles. Ushers will constitute the male chorus and the mermaids and acrobats will be heard in songs.

WANT DALE'S PLAY STOPPED

Summons have been issued and warrants asked for the arrest of the entire cast of Alan Dale's "Madonna of the Future," at the Broadhurst Theatre, on the grounds that the performance is immoral. Detective Poole, of Acting Chief Inspector Daly's staff, after witnessing the show, appeared in Jefferson Market Court last week and, following a consultation with Assistant District Attorney Kastindaum, Chief Magistrate McAdoo issued a summons, returnable at his office, 300 Mulberry Street, to-day.

CHICAGO HOUSE CHANGES POLICY

CHICAGO, March 15.—By an arrangement between Harry J. Powers and Klaw & Erlanger the Blackstone Theatre will hereafter present musical shows instead of being confined to dramatic productions exclusively as heretofore. "The Riviera Girl," which will be the first to be seen in the house will open next Sunday evening. This will be followed by "The Land of Joy," the Spanish dancing and singing show, which is now touring under Klaw & Erlanger's direction.

C. M. GREENE IS BLIND

LOS ANGELES, Cal., March 16.—Clay M. Greene, old time dramatist, author and formerly shepherd of the Lambs, of New York, was stricken suddenly blind to-day, while playing solitaire. He was the author of fifty well-known plays, among them "M'liss" and "Bluebeard."

FRIARS TO BOX

The Friars Club has been sanctioned to hold an amateur boxing tournament in their clubhouse, April 3 and 5. Permission was granted by the registration committee of the Metropolitan Association. Classes to be contested for are 108, 115, 125, 135 and 145 pounds.

BAYES BOOKED AT RIVERSIDE

Nora Boyes, the singing comedienne and recent feature of "The Cohan Revue," will headline the Riverside bill next week. Her stay will be for one week only. It is not known whether she will appear as a single or not.

FORD GIRLS AT THE PALACE

The Ford Sisters were added to the Palace theatre bill on Tuesday, replacing the Lady Aberdeen act, which was cancelled after the Monday afternoon show.

DALY NOT TO QUIT

Contrary to report, Arnold Daly announces that he will not quit the Hudson Theatre, but will continue the run of his season in "The Master."

NEW MEASURE WOULD ABOLISH AGENCIES

VAUDEVILLE AGENTS INCLUDED

If a bill just introduced into the State Legislature of New York by Assemblyman Garfinkel, of The Bronx, should be favorably acted upon, and eventually become a law, every vaudeville booking agency in New York will be automatically wiped out of existence. Many of the licensed agencies are inclined to the belief that the bill, which was advanced to a first reading recently and referred to the Committee on Ways and Means, has slight chance of passing, while others express the opinion that the measure may slip through in some way and reach the statute books.

The Garfinkel bill calls for the absolute abolishment of all private employment agents or agencies, charging a fee for the securing of employment. Mr. Garfinkel is a Socialist member of the Assembly, and has added a clause to his bill whereby the State would practically take over the employment agencies, that his measure, if passed, would destroy.

Maurice Goodman, attorney for the United Booking Offices, the largest of the vaudeville booking agencies, in discussing the Garfinkel bill, called attention to the fact that a similar law had been enacted in the State of Washington in 1916, and later was held to be unconstitutional by the highest State court. Upon an appeal being taken from one court to the other until the United States Supreme Court was reached, the law was finally declared to be unconstitutional.

Mr. Goodman took the attitude that even in the event of the Garfinkel measure becoming a law in New York State, in view of the precedent established in the State of Washington, and later upheld by the United States Supreme Court, from whose decision there is no appeal, it being the highest tribunal, vaudeville booking men had little to worry about.

While Mr. Goodman did not expressly state that in the event of the Garfinkel law passing, that the U. B. O. would adopt legal measures to attack its constitutionality, it is to be presumed in view of his general attitude toward the measure, that that would be the course of procedure to be followed.

RETURN QUESTIONNAIRES

Homer W. Minier, 1465 Broadway, Harry J. Nelson, 784 Eighth Avenue, Sigmond Stern, 100 West Forty-ninth Street, and Harry Wells, 241 West Forty-third Street, returned their questionnaires, filled out and signed, to Local Board No. 158, at 126 West Forty-sixth Street, last week, when they learned the government had published a list of delinquents which contained their names.

The authorities are throwing out a drag-net for the rest of those who, so far, have failed to comply with the government's request, for which failure to do so provides a fine and imprisonment.

"DRY-TOWN" BEING RUSHED

"Dry Town," the new temperance play which William D. Orr and Jack Welch are producing, is being rushed along as fast as possible in order that it can be opened and reap the benefit of the present agitation regarding prohibition that is sweeping the country. It is now expected that the piece will be ready about the first week in April and, after a few performances out of town, go into Chicago.

SEVERAL "YES OR NO'S" COMING

There are going to be several companies of "Yes or No" on the road next year. Anderson and Weber having last week put Christal Herne and Janet Beecher into the cast to prepare them to head the companies scheduled for next season.

MAKE EFFORT TO IMPROVE ARMY THEATRE TRAVEL

Government May Transport Members of Theatrical Companies,
Thereby Cutting Down Expenses of Company Managers—
Girl Shows Expensive Under Present Arrangement.

Steps to improve the means by which managers may transport their companies to and from nearby towns to the Liberty Theatres at the various army cantonments were taken last week by heads of the committee having charge of the theatres. It is expected that ways and means will be devised whereby managers will be relieved of all expense in the matter of moving their troupes back and forth.

The trouble at present is that some of the theatres are a considerable distance from a city where suitable accommodations for the women members of the cast may be found. Some of these are Camp Devens, which is ten or twelve miles from Ayer, Mass., and eighteen miles from Fitchburg; Camp Upton, which is eighteen miles from Riverhead and fourteen from Patchogue; Camp Merritt, which is about ten or twelve miles from Tenafly; Dix, about three from Wrightstown and eighteen from Trenton; Mead, about eighteen miles from Baltimore; Lee, about five miles from Petersburg; Jackson, about ten miles from Columbia, S. C.; Gordon, about ten from Atlanta; Dike, about ten from Little Rock; Dodge, about ten from Des Moines; Custer, approximately five from Battle Creek; Taylor, about five from Louisville, and Sherman, about three from Chillicothe.

With those approximate distances facing them, the managers of many shows

on the circuit have been put to considerable expense in endeavoring to carry the women members of their companies to the theatre and back again to a place where they could obtain suitable hotel accommodations. The baggage is taken in by army trucks, and in some places, the companies are transported as well. In others, though, the manager has to furnish the transportation himself, because the railroad spurs that run to the cantonments operate on schedules that are unsuitable. As a result, automobiles have been extensively used, but have been found expensive in the case of musical comedies, carrying a large chorus and female cast, such as "Flora Bella," which carried thirty women; "There She Goes," twenty-eight; "Hans and Fritz," twenty-seven; "Mutt and Jeff," thirty, and "Very Good Eddie," about thirty.

If compelled to use automobiles daily, the trip averages about \$1 per head for the round trip, which runs up into quite a sum by the end of a week.

The method to be adopted for the relief of this phase of the camp theatre situation is still being developed, under suggestions made by Marc Klaw before he resigned as head of the committee. It is expected, though, that the Government will shortly transport all women members of companies to any hotel accommodations they may select which will be a great relief to managers.

ST. PAUL PANS SOPHIE TUCKER

Sophie Tucker got into disfavor with the patrons of the Orpheum in St. Paul recently through a chance remark made from the stage. During Miss Tucker's act a woman sitting in the orchestra was knitting, and the singer requested her to stop until she had finished her performance. The St. Paul newspapers took the matter up and panned the singer unmercifully, alleging that her attempted interference with the knitter inclined them to the belief that Miss Tucker was lacking in patriotism.

Miss Tucker made a reply to these insinuations through the Orpheum publicity department and pointed out that she had raised thousands of dollars for the first and second Liberty Loans and, furthermore, had appeared personally at several benefits for soldiers and sailors. She declared that she was not feeling well on the day the incident happened and ascribed her remark to an attack of "temperament." The St. Paul papers printed Miss Tucker's reply and at last accounts were satisfied to accept her explanation.

THEATRE MEN LEASE HOTEL

ATLANTIC CITY, N. J., March 18.—Samuel Tauber, for fifteen years connected with vaudeville, and David Berg, head of a company that is building a theatre for Shubert productions in Philadelphia, have taken a long term lease on the Isleworth Hotel property, here, which will be remodelled and refurnished at an estimated cost of \$100,000. Tauber is treasurer and managing director of the Blackstone Hotel Company, which will operate the hostelry to be known as the Blackstone. Berg is president of a distilling company.

JOHN D. SHOULD BE JEALOUS

Guy Bolton is drawing royalties from sixteen productions, fifteen of which are in the United States, and one, a "Very Good, Eddie" company, in Australia. They are "Have a Heart" (2), "Miss Springtime" (2), "Oh, Boy!" (4), "Very Good, Eddie" (4), "The Riviera Girl," "Leave It to Jane," "Polly With a Past," "Oh, Lady! Lady!" The weekly receipts of the American companies average about \$115,000, which means royalties of \$2,000 to \$3,000 to Bolton.

GEST PREPARING GROVE SHOW

Morris Gest is quietly completing his plans to make the new show going into "The Coconut Grove" a bigger success than anything that has ever been shown on any of the roof theatres around New York. The music is being written by Leslie Stuart, the staging of the piece will be in the hands of Edward Royce, and Carl Randall and Vivian Siegel already have been engaged to appear in the production. It is expected that the chorus will be gathered from some of the Marbury productions now running, and known for its beauty.

On Sunday, Gest carried an ad in all the dailies, giving warning to all that "the original Coconut Grove is not open," and that it would not open until Saturday, March 30, when Elliott, Comstock and Gest will present an after-theatre revue. "Don't be deceived by other announcements," the ad concludes, referring, of course, to the fact that Florenz Ziegfeld has called the roof of the New Amsterdam Theatre the Coconut Grove despite the fact that Gest claims he had no right to do so.

DROP SHUBERT FUEL CASE

NEW HAVEN, Conn., March 18.—In view of the revocation of the Garfield Mondays and a return to normal of conditions responsible for fuelless days, the charge against J. J. Shubert, of New York, and E. David Eldridge, manager of the Shubert Theatre, of this city, of violation of the edict, in that a rehearsal was given on a coalless Tuesday, is believed to have been dropped.

The case was originally set for a hearing on February 18, at which time it was postponed until March 11. No action was taken on that date, however, nor does there appear to be any indication that further notice will be taken of the alleged violation.

CALLI-CURCI GETS \$10,000

Galli-Curci got over \$10,000 at her concert at the Hippodrome last Sunday, and could have taken in almost half as much again had the house been large enough to admit all those who wished to gain admittance.

ARBuckle SUES TAILOR

Maclyn Arbuckle, who is playing at the present time in "Lord and Lady Algy," last week started suit against Max Marx, the tailor, for \$100,000, under the civil rights law of New York, under which it is made a misdemeanor for any firm, corporation or individual to use the name, portrait or photograph of a person for advertising purposes without first having obtained their written consent. The statute also provides that the aggrieved person may sue for punitive damages.

The basis for the action is an advertisement of Marx's published in the *Morning Telegraph* on March 3, in which he undertook to define style and gave examples of it as applied to persons. In defining it, the ad stated that "style has meter, swing, lilt, grace, polish, elegance, beauty. It is the world with its make-up on."

It then states: "Lack of style is Maclyn Arbuckle making anything."

Judge Corbett, of the firm of House, Grossman and Vorhaus, is handling the case for Arbuckle.

WOLFOLK ABANDONS SHOW

CHICAGO, March 18.—The enterprise whereby Boyle Wolfolk was to offer a new musical comedy at one of the Klaw and Erlanger theatres here for a Summer run, has been abandoned. A difference with Will M. Hough regarding the book and the melody writers was one obstacle, and the fact that Wolfolk could only get the Olympic Theatre for an eight weeks' period during the hot spell, discouraged the enterprise. It was thought possible, at first, that the Illinois theatre would be available, but Donald Brian in "Her Regiment" will be the attraction there, and it is understood that Arthur Pearson's new show, "Yours Truly," in which T. Roy Barnes will be featured, will be the attraction at the Olympic Theatre during the Summer.

TWO JOIN "YOURS TRULY"

Gwendolin Piers and Lawrence Beck have been added to the cast of "Yours Truly," being rehearsed by Arthur Pearson. The show has a chorus of sixteen and fourteen musical numbers and specialties. It will open in Atlantic City in April.

SHUBERTS TO FORGET REVIVALS

The flop taken by "The Garden of Allah" at the Manhattan Opera House, where it had two \$6,000 weeks, has convinced the Shuberts that the New York public does not want revivals and, as a result, one or two that they had in mind as possible money-getters have been dropped.



LITTLE BILLY

Vaudeville's smallest headliner who is at the Palace this week.

AGENTS FORM NEW CLUB AND HOLD DINNER

ALL GRANDSONS OF ST. PATRICK

Upwards of two hundred theatrical agents and their friends attended the first annual dinner of the Friendly Grandsons of St. Patrick at the Hotel Breslin last Saturday night. At 10 o'clock, the invited guests sat down to a collation, after which addresses in patriotic vein and others savoring of organization and "shop talk" were heard.

The speakers were Judge Daniel Stone, of Wyoming; Sheriff Mitchell, of Queens County; J. J. Murdock, of the United Booking Offices; William Quaide, manager of Proctor's Fifth Avenue Theatre; John Ferris, Arthur Blondell, T. Lawrence O'Donnell, Dan Hennessey, Robert Janette, Billy Grady and Bob O'Donnell.

Judge Stone's address was a stirring patriotic appeal to the members of the theatrical profession, whom, he said, were "the men behind the men behind the guns."

Mr. Murdock in alluding to the newly formed organization, the members of which he was addressing, pointed out the many ways in which it could become of vast benefit to the profession and predicted success and long life for the infant.

Following his talk, a resolution was proposed and adopted in which those present pledged themselves to promote in every way the interests of the club. It is proposed to form branches of the Friendly Sons of St. Patrick in other cities throughout the country.

Vaudeville turns by professionals were sandwiched in between the speechmaking. Among those who vounteered their services were Van and Schenck, John Duns-mure, the Mosconi Trio, William Dick, Irving Jones and Gilbert and Friedland. Music for the occasion was furnished by the Fifth Avenue Theatre orchestra.

FRIEDLANDER SELLS OUT

The William B. Friedlander interests have signed, sealed and delivered an agreement whereby they withdraw from the affairs of the corporation bearing his name, and will hereafter allow the corporation to be run and directed by Jim Buckley, the promoter of boxing events. The agreement was signed in Cleveland last week by Sam Mandelkerr, William B. Friedlander, Nan Halperin and Morris Castriner, who were the principal stockholders. The consideration is quoted as being nearly \$25,000, of which about half was in cash. The enterprise will be continued along the same lines as it has been running for nearly a year past when it took up headquarters at 1508 Broadway. It will continue to use the firm name of William B. Friedlander, Inc.

With the purchase went the rights, title and interest to every act, lyric, song and property belonging to the corporation, also several leases it held on other properties. The corporation this season prepared and presented two "Naughty Princess" acts, one "Suffragette Revue," one "Reckless Eve," and one "Four Husbands" company, all playing in the Middle West and on the Orpheum circuit.

The affairs of the new owner of the corporation will be in the hands of Joe Sullivan, who will act as general manager and is preparing to put into rehearsal next week two new girl acts, to be ready about the middle of April. It is understood that Friedlander will write the book and lyrics for a revue to be produced by Ned Wayburn, which will be used as a Summer attraction at one of the local theatres under the directorship of the new members of the corporation.

RETURNS TO OLD POLICY

MEMPHIS, March 18.—The Lyceum Theatre will return to its old policy of one week stands, commencing Nov. 1, under the direction of Klaw and Erlanger.

VAUDEVILLE

N. V. A. REQUIRES INITIATION FEE

NOW COSTS \$15 TO JOIN

Hereafter all performers desirous of joining the N. V. A. will have to pay an initiation fee of \$10 in addition to the regular annual dues of \$10. This rule went into effect last week and will make it necessary from now on for all vaudeville artists who aspire to membership in the N. V. A. to pay \$15 in advance to the organization at the time of making application. This sum includes the initiation fee and one-half year's dues.

Up to last week it was only necessary for candidates to pay the sum of \$10 with their application for membership. However, the executive committee, feeling that all who were desirous of securing membership in the N. V. A. had been thoroughly and systematically informed through the press and other means during the past year that the organization would eventually institute an initiation fee, decided that sufficient warning of their intentions had been now given and those who remained outside the breast works had only themselves to blame.

The institution of an initiation fee by the N. V. A. after building up its membership is the customary procedure followed by all new organizations, as soon as they become established. The Screen Club, The Lambs and the Friars followed a similar course a year or two after they were organized.

N. V. A. SUSPENDS THREE

Henry Arnot and Al Ward got into a wordy argument last Friday afternoon in the N. V. A. club rooms and after expressing their respective opinions of each other in a series of rather florid phrases, proceeded to settle the discussion with their fists. Sansone, another performer standing by, endeavored to pour oil on the troubled water, but his role of peace maker proved a hard one and he, too, quickly became embroiled in the fight, which had by this time assumed the proportions of a free for all. As a result of the tri-cornered exhibition of pugilism, Henry Arnot, who is the father of the Arnot Brothers, and Al Ward were suspended indefinitely by the executive committee. Sansone was suspended for ninety days.

BERNHARDT ACT OPENS

MEMPHIS, March 18.—Sarah Bernhardt, who is appearing here this week as the headline attraction at the Orpheum Theatre, arrived just in time to make the opening show. Members of her company stated that the Albertina Rash act, which appeared in Havana with the Bernhardt show, has successfully completed negotiations whereby the dancing act will remain in Cuba for the next two months, giving a sort of a dance concert under a guarantee as to remuneration.

THREE ACT SPLITS

Lee, Walton and Henry have split. Walton has engaged two young women, whom he is rehearsing for a new act, consisting of comedy, singing, talking and dancing, with special scenery, to be produced shortly.

FUJIYAMA TROUPE CANCELS

The Fujiyama Troupe of Japanese have cancelled their season's route on account of the enlistment in the United States Navy of two of its members. They are stationed on the U. S. S. Sam Houston.

CHANGES ON BILLS

The changes which took place this week in the local big-time theatres about New York are as follows: The Gladiators were replaced by Louis Stone at the Palace Theatre.

At the Royal Theatre, Jack and Foris were out of the bill without anyone replacing them.

At the Alhambra Theatre, Norman Telma and Jack and Cora Williams were withdrawn and the Callorini Sisters added to the bill.

At the Orpheum Theatre, Brooklyn, Guiran and Newell were withdrawn without any other act being added to the bill. At the Riverside Theatre, Marzella's Birds went out of the show, no one replacing the act.

At the Bushwick Theatre, Ollie Young and April and the Four Boises were out, and Bert Howard was added.

At the Colonial Theatre, The Little Johns were withdrawn and John W. Ransom and Romeo and Neilson were added to show their new acts.

At the Riverside Theatre, last Saturday matinee, Hobart Bosworth and company left the bill on account of the sudden illness of Mr. Bosworth. The act was replaced by Jane and Irwin Connelly in a sketch.

La Tours, acrobats, were out of the bill at the American Theatre on Sunday, being replaced by the Vanderkoors, who offered a magical act.

Lady Aberdeen objected to the billing and dressing room assigned her at the Palace Theatre, and the act was removed after the matinee. No act replaced the Aberdeen production.

Pallenberg's Bears were out of the bill at the Harlem Opera House Monday night, due to the illness of one of the bears. Bert Kenney, from the Alhambra Theatre, filled in Monday night and another act will be procured later.

Leighton and Kennedy replaced Larry Reilly at the Jefferson Theatre Monday matinee.

DIALECT COMEDIAN CLOSED

Samuel K. Otto opened at Proctor's Twenty-third Street last week for a New York showing of his act and was closed after the first performance. The management claimed that Otto, who appeared in soldier costume and delivered a monologue in what they designated as a German dialect, was presenting an act rather unsuitable for their audiences in view of the fact that we are at war with Germany. His monologue, they claimed, might be misunderstood by their patrons.

Otto, on the other hand, asserted that he had no intention of presenting an act that might be termed unpatriotic, and in regard to his dialect declared that he could not speak differently even if he wanted to, as his mastery of the English language was rather incomplete.

MARSHALL HAS NEW ACT

Henry I. Marshall and Florence Holbrook will offer a new act in vaudeville under the direction of Harry Weber, to open at Albany next Monday. Marshall was formerly in vaudeville with the Ford Sisters and more recently with the Millette Sisters.

PLAN NEW LOEW HOUSE

CHARLESTON, S. C., March 18.—Marcus Loew Enterprises, Inc., have filed papers, stating that they will establish their South Carolina branch in Charleston, and asking for a license. The report has it that they will build a theatre here to connect the circuit with Augusta, Savannah and Jacksonville.

SYDNEY CLARE LAYS OFF

Sydney Clare, of Morton and Clare, returned from Chattanooga last week, suffering with a severe case of grip. The act was booked over the Jules Delmar time for several weeks to come and will lay-off until Clare regains his health.

FRISCOE SAYS FRISCO TOOK HIS NAME

N. V. A. BACKS FRISCOE'S CLAIM

Friscoe the xylophone player and Frisco the jazz dancer have started a controversy over the use of the name each is now using for stage purposes. It seems that Friscoe the xylophone player came to New York from the West five or six years ago, having been booked for the Eastern time by the Pat Casey Agency. At that time Friscoe bore another professional cognomen, and it was at the suggestion of Pat Casey that his present vaudeville name was adopted.

At first Friscoe used the name without the final E, but about four years ago tacked the vowel on to the end of his monicker. Frisco the jazz dancer is also from the West, and it is understood uses the name because he hails from the city of San Francisco. As long as Frisco is content to dance in cabarets no complaint will be made, but the N. V. A. has decided that Friscoe has the prior right to use the name in vaudeville and if Frisco should enter that field at any time he will have to adopt another one.

As Frisco the jazz dancer has been coming into the limelight very rapidly of late, it is only a matter of time now when he will be in receipt of a vaudeville offer, and as the public knows him only through the name he has appeared under in the cabarets he will be confronted with a rather serious difficulty if he is forced to appear in vaudeville under a different name.

Friscoe, the xylophonist, rests his claim to the use of his vaudeville trade name on the fact that Pat Casey gave it to him. As Pat Casey is the head of the Vaudeville Managers' Protective Association, which works conjunctively with the N. V. A., Frisco the jazz dancer would seem to have a rather slim chance of utilizing the popularity he has attained recently as far as vaudeville is concerned at any rate.

INMAN OUSTS ROWDIES

Billy Inman, recently appointed manager of the Olympic in Brooklyn, is making a record in his new job, by quickly eliminating an undesirable element and inaugurating other reforms that have benefited the theatre greatly. The night business has been boosted to a considerable degree, and capacity is the regulation thing now at all matinee performances.

FOLLY HAS SPRING FESTIVAL

The Folly Theatre, Brooklyn, one of the Fox houses, is running a Spring festival this week, engineered by Manager Lipkowitz. The bill for each half will have eight acts instead of six and a feature picture. The house has been especially decorated for the occasion and looks like a Spring garden.

WANT HELEN MOLLER FOR VAUDE

Helen Moller, the dancer who caused so much excitement recently when she appeared at the Metropolitan Opera House in less attire than would be required for a humming bird, has been the recipient of several offers to go into vaudeville during the past week, so far, has not accepted any.

HAHNNEFORD TO JOIN CIRCUS

The Hahnneford Family, a feature riding act, sailed from Havana last Saturday for the United States and will join the Barnum and Bailey show, which opens in Madison Square Garden, next Monday. They have been featured with the Santos y Artigas circus.

THE THORNTONS CELEBRATE

The visit of James and Bonnie Thornton to the Alhambra Theatre was the occasion for Thornton Night at Pabst's, Harlem, last Saturday evening. H. A. Meyer and his son Herman were the hosts, the reception committee consisting of Messrs. Goellet, McKowan and Rusher, who worked with Thornton thirty-five years ago at the old Alhambra Music Hall.

Besides Mr. and Mrs. Thornton, the guests included Manager H. A. Bailey and the members of the other acts at the Alhambra, who marched over in a body after the performance. These included: James J. Morton, Fanny and Kitty Watson, Harriette Lee, Ben Ryan, Wallace Bradley, Anatol Friedland and Wolf Gilbert, Hal Skelley, Eunice Sauvain, Jack and Cora Williams and the members of the "Rubeville" company. The orchestra, under the direction of Franz Kaltenborn, helped celebrate the occasion by playing several of the Thornton songs of long ago.

"SOMEWHERE IN FRANCE" SCORES

NEWPORT, R. I., March 14.—"Somewhere in France," a one-act play written by Hortense A. Boynton, and produced and presented by the Rev. Robert Downing at the Opera House here, has received the stamp of approval of local theatre-goers. It was presented with a cast made up of local talent, headed by Mr. Downing.

THE MAINES HAVE NEW SKIT

DENVER, Colo., March 15.—Wm. M. Maine, Jr., and son, Billy, are preparing an early appearance in vaudeville in a new sketch entitled "The Little Patriot," written for them by Billy De Rose. The title role will be played by little Billy Maine, who will make his debut on the vaudeville stage.

BESSIE MCCOY TO HEADLINE

Bessie McCoy Davis, the "Yama Yama Girl," will be headlined at the Palace Theatre next week in a period dance review, with music by Percy Wenrich, lyrics by Edward Madden and dances arranged by herself. Her dancing partners will be John Merkle and Thomas Conkey.

PERFORMING HORSE IS POISONED

"Nero," the trained horse formerly exhibited by the Riccobono Brothers, was poisoned last week, at their farm in Kingston. Poison was also administered to their other animals, but all excepting "Nero," who was valued at \$2,000, were saved by prompt treatment.

N. V. A. DIRECTORS MEET

A special meeting of the board of directors of the N. V. A. was held last Sunday afternoon. Plans for the forthcoming benefit were discussed and other routine matters taken up.

MOORE AND ABBE SIGNED

George Palmer Moore and Marcia Abbe are supporting Alberta Gallatin in her new society comedy act, which is now breaking in out of town preparatory to its being presented in New York.

HALLEN AND HUNTER CANCEL

ROCHESTER, March 18.—William Hallen, of the team of Hallen and Hunter, is ill with pneumonia, thus forcing a cancellation of all bookings of the team.

BREAKS IN NEW ACT

"The Trolley Car," a musical act, with ten people, six of whom are girls, is being broken in by M. Thor. The piece stars Eva La Rue and Morris Tolen.

LOEW LEAVES ON TRIP

Marcus Loew left last Thursday, with his son, David, on a trip for the purpose of looking over his properties in the South and Middle West.

VAUDEVILLE

PALACE

La Veen & Cross were shifted down to close the show, which was opened by The Duttons offering an equestrian act that was marred by several mishaps. The act offers a pretty picture, in which three men, two women, two white horses and a dog figure. Most of the work was done by the man who handled the horses and allowed the women to do various gymnastic tricks, using him as the understander.

Lloyd and Wells were in the second spot with their different dancing act, which went over great. The boys have a novel introduction and intermingle songs and dance to good results, putting the act over in a showmanlike manner that scored.

Lady Agnese next presented "My Lady's War Garden Party" and the billing stated that the Marchioness of Aberdeen and Termain would explain the war charity for which the act was presented, but for reasons explained on another page in this issue, she did not appear. The act, however, consisted of a chorus of eight women, Lady Agnese, Arthur Aldridge and two specialty dancers introduced as Polish refugees, the male member of which was said to have been a member of Pavlowa's company at one time. The act was explained by Lady Agnese who hesitated in explaining why the Marchioness was absent. Aldridge sang several songs and the program carried a request that the audience sing a new set of words to the tune of "America" at the finish of the act.

Marie Nordstrom followed with a set of songs and business which seemed out of place or was badly handled. The act dragged and got nothing at the finish. Several of the numbers were familiar, especially the one where Miss Nordstrom plays the part of a lawyer. A number about hats is more of a production song and does not seem suited for Miss Nordstrom's style of shouting her lyric.

Nellie and Sara Kouns closed the first part and thrilled all with their marvelous rendition of five songs, two being encores and of the popular variety. The girls have a classy appearance, excellent poise and, while singing, supply action by artistic gesture. Their fine vocal method earned them the applause hit of the first part.

Little Billy opened the second half and scored a decided hit on his merits as an entertaining comedian who knows how to handle excellent material. He did four numbers in excellent fashion and finished with a hard shoe dance to big applause. As a comedian of novel calibre, Little Billy convinced all that he certainly is "vaudeville's tiniest headliner."

The Three Dooleys scored the laughing hit of the show with their routine of comedy. They added the "moon number" in which Ray Dooley does her inimitable falls, closing the act with the sure fire cabaret travesty.

Evelyn Nesbit and Bobby O'Neil followed with practically a new act since last seen here. The "rose atmosphere" has been removed from the act to good advantage, as has also the program billing of the author of the act. The routine now offered is a fast array of songs and dances, in which Miss Nesbit shows to splendid advantage and gives O'Neil plenty of opportunity to score individually.

Van and Schenck, with a routine of seven numbers, had the difficult next to closing spot and held attention throughout with their splendid manner of exploiting songs. The boys have now attained a point where songs and lyrics mean nothing to them, as they give each number handled a different twist, making it stand out as if it was the hit song of a production. They were roundly encored and finished with a dandy rendition of a blue song.

La Veen and Cross closed the show with their travesty on "Julius and Brutus," which is a new way of handling a gymnastic act. They held the crowd to the very finish with a neat routine of hand balancing, comedy-poses and other features and took two curtains at the finish.

S. L. H.

VAUDEVILLE REVIEWS

(Continued on page 8)

RIVERSIDE

The Three Kanes, in some exceptionally well executed balancing feats, opened the bill and were well received. The boys have put together a number of daring tricks which they perform with much speed and ease.

Bradley and Ardine scored a real hit in the second position with their clever singing and dancing specialty. They have a well selected repertoire of songs which they render in an acceptable manner, but the big feature of the act is the dancing, which won them many recalls.

In spite of following a classy dancing act, Moon and Morris did well with their "two in one" stepping. They work well together and showed a number of amusing and at the same time well executed bits of dancing.

Frank Westphal, whose billing states that "he isn't a regular actor," has the appearance, personality and material to make him an exceptionally good one any time he desires to set up a claim for that distinction. Mr. Westphal is best known to vaudeville patrons as a pianist, but the big part of his offering is the telling of some dry and humorous stories in a manner which is not only entertaining but novel as well. He introduced the piano for the finish of his act, and plays several popular and classical selections. His offering will be further reviewed under New Acts.

Sophie Tucker and her Five Kings of Syncopation closed the first part, and scored a hit which will probably long be pleasantly remembered by the "Mary Garden of Ragtime." Miss Tucker is singing a number of new songs, which fit her excellently, and the act has been rearranged until it now is far and away from any similar offering in vaudeville. The musicians play well together, and get a lot of comedy out of the various selections. For an encore number, with Miss Tucker and her band in one, Frank Westphal, rolled out his piano and joined in the rendition of "Strutters Ball" as well as furnishing some clever comedy, in which Miss Tucker ably assisted. Miss Tucker seems to have improved in voice since she last appeared at this theatre, and her singing scored a big hit. Many requests for her old-time favorites were called from the audience. The lowering of the lights was necessary to end the insistent demands for more songs.

The Courtney Sisters, appearing at this house for the first time this season, opened intermission and scored a genuine success with one of the best repertoire of song numbers they have ever rendered. All are published songs, but are of such a wide variety, so tuneful and so well rendered that each number was encored to the echo. The girls are wearing some attractive gowns, and their act in its present shape is a big winner.

Annette Kellermann and a big company, presented her "Twentieth Century Revue," in which Miss Kellermann demonstrated that deep-sea diving is but one of her many accomplishments. Miss Kellermann in her revue, which is presented in ten scenes, with special scenery and elaborate costuming appears in many of the numbers. She does some excellently executed ballet dancing, a solo toe dance, sings several songs cleverly, walks the tight rope, does a monologue in one, while the stage is being set, and ends the act with her familiar diving specialty. The act is a big spectacle, and from that standpoint alone is a fine offering, further enhanced in value by the opportunities it gives Miss Kellermann for the display of her wide versatility.

Moran and Mack, the blackface act, had easy going with their amusing stories, and held the big audience in well until the finish.

W. V.

COLONIAL

The pictures opened and Billy Potter and Effie Hartwell followed with an acrobatic and dancing specialty that went well. Potter's opening is a novelty and starts the act off in good shape. Miss Hartwell held a head to head balance, using the proscenium column as a support. The comedy talk, also, was well placed and started them off with a good hand.

Jimmy Lucas worked hard and received desired results, although the first few minutes did not get him what he anticipated. His song ravings and the "effeminate" business is a trifle over-worked. His piano assistant and a stage hand secured a few laughs. The war ballad, wherein he is assisted by a veteran in the box, almost brought the audience to its feet.

Dainty Marie, more beautiful than ever, came before the olio drop and danced for a few minutes, disclosing some high kicking that surprised many. She then climbed to the rings and disported herself in mid air, keeping up a continuous chatter in which she told the ladies how to keep in good health.

The program stated that Sam J. Park is responsible for the new act of Ida May Chadwick and "Dad." There is no apparent reason why he should own up to this, as there is not one original line of material in the offering. One of the gags is about the tailors making the saloon keepers close and another about the three colors which do not run, meaning the Red, White and Blue. Many other old ones are included in the offering. Dad portrays the character of the village post master, while Miss Chadwick plays a dual role, that of an actress and rube kid. She is an excellent hard shoe dancer and that is where the strength of the act lies. They should immediately secure new material, however, as the comedy now offered is far beyond their qualifications.

"Camouflage," a playlet with a transformation set, was well received. The counterfeiters' den and the parlor scenes though should have been more elaborate. Seven people are in the cast and do as well as can be expected. At times, the sketch lags and is saved only by a few stage tricks.

Kate Elinore, suffering from a cold, could not put her usual punch into her work, but brought many hearty laughs with her timely comedy and ready wit. Sam Williams sang a few numbers at the piano that went over with a bang. He surely knows the art of feeding. Undoubtedly, the spectators would rather see Miss Elinore in comedy make-up, as the finery she now displays has a tendency to take away the "atmosphere."

Mollie King, sweet and demure, offered her songs and imitations to the liking of all. Her impersonation of Irene Castle ought to be used nearer the finish, as it is one of her best bits. Attired in a girlish frock covered by a sable cloak she was a beautiful sight. She is doing equally as well in vaudeville as she did in the movies and she was a big success on the screen.

Bert Fitzgibbon was a laughing riot from start to finish. His broomstick and straw hat was the signal for shouts of laughter. Gags, recitations and songs were offered, all receiving substantial applause. A pretty girl assists from a box and afterwards appears on the stage to sing and dance. Fitz and his "partner" stopped the show.

The Misses Chalfonte closed the show with a series of four dances. Special scenery is employed for each. They filled the spot well and danced in expert fashion.

J. D.

ALHAMBRA

James J. Morton stepped out after the pictures and announced William Ferry, the "frog-man," who started the proceedings with a smooth-running, prettily set contortion act, in which, costumed as a frog, he went through various contortion feats, which were both startling and novel.

The act went over in good style, and Mabelle Sherman and Arthur Uttry followed with a nifty arrangement of songs somewhat differently rendered. The act is using up-to-the-minute popular songs, and puts them over with dandy effect. Miss Sherman possesses a good soprano voice of high range, and Uttry, a mellow baritone, which, with good lyrics and melody, gains applause. The act finishes with a good double number and then a song.

Fred J. Ardath, himself, appeared in his latest hokum act, entitled "The Village Tinker," in which he is assisted by a company of four men and a woman. The act is more fully revived under New Acts.

Bert and Harry Gordon followed the laughing hit scored by the Ardath act, and also scored a laughing hit. The boys have good voices and appearance. Bert is the comedian who resembles Al Shayne in countenance, and gets many laughs from the personal comment passed to him by Harry, who does excellent work as the straight man. They sing several good melodies in fine voice, and were compelled to respond with a dance encore bit, which went over big.

"On the High Seas," the preposterous melodrama, came next, and was only saved by its flashy patriotic finish, which left the story untold, and the audience merely pleased with the scene of the production. The act is nicely presented by those who have their bits to do, but is mostly a mechanical contrivance. The story or little plot used to introduce the final setting is very crude melodrama, and seems amateurish. While the act was on no one was permitted to leave or enter the theatre. An usher explained it interfered with the lighting effects used.

Opening the second half, came Bert Kenney, who bills the act as "Blue Bert Kenney and I. R. Nobody." The act ran twenty minutes, and is more fully reviewed under New Acts.

Wilbur Mack and Nella Walker offered their scintillating little musical comedietta entitled "A Pair of Tickets," the scene of which takes place in a hotel lobby. Mack, as the debonair man about town, who uses his friend to obtain an introduction to the statuesque beauty of the hostelry, was in his element and handled his songs and dialogue in dandy style, while Miss Walker was the happy, laughing straight worker to Mack's little quips, and not alone added to the picture, but also did her bit in the entertaining line with singing and dancing.

"A Pair of Tickets" is undoubtedly a vaudeville classic and fully worthy of the talents of this clever couple. The setting is one of beauty and the action and story are fast and put over in real vaudeville manner to big results.

Buster Santos and Jacque Hays are the real "Keystone" comedienne of vaudeville, and with their extreme contour and different manner of handling their material, they put over the big hit of the show with their novelty skit, entitled "The Health Hunters." Laughs never seemed so plentiful at this theatre as when these two clever performers made their initial appearance and, with their bright material, melodies and lyrics and different antics, they easily had things their own sweet way with the easy-going Harlemites.

Bessie Clifford returned to the East after a tour through the South with a new arrangement of illuminated poses, showing different colored slides thrown on her from a stereopticon machine. The pictures and poses are beautiful and well worthy of the applause they received. At some of the other houses, Miss Clifford's act, which is aptly entitled "Art Impressions," could be assigned an earlier spot.

S. L. H.

VAUDEVILLE

FIFTH AVENUE

A good all-around bill was presented for the first half of the week.

Maestro and Company, a man and a woman, opened the bill with an act made up of balancing, juggling and acrobatics. Maestro is the chief worker, but his assistant lends him good aid. He is a quick worker and a clever acrobat, but excels in balancing. He does a number of novel tricks and the act belongs to the A-1 class.

The Two Gallarini Sisters do a very pleasing musical act and, as a reward for their work, were forced to take an encore. They open with a cornet duo, which they follow with a piano accordion duo. They then give a number on the violin and accordion. They are good performers, harmonize well and earn the approval extended to them.

Fay, Two Cooleys and Fay, in their offering, "Birdland," were well liked. One of the Fays was seen dressed as a peacock and the other as a crow, while the Misses Coley appeared as a canary and a blackbird. The little comedy story tells of the canary being the sweetheart of the peacock and the crow is the blackbird's lover. The canary has been caught and caged and the peacock bribes the crow to release her. During the action six songs are rendered. The act is presented with a special set representing a woodland scene.

Mabel Burke was heartily received for her rendition of an animated song, and took an encore.

One of the big hits of the bill was scored by Russell Mack and Blanche Vincent, the latter at the piano and the former singing and talking. Mack starts out with comedy talk and then sings. Miss Vincent follows with a song and, between them, they sing four songs. On Monday afternoon they sang three more for as many encores. The act ranks with the best in its class. They have good material and put it over well.

Lawrence Grout and Company, three men, presented "Efficiency," a propagandic playlet dealing with the Kaiser and his minions. It tells of a German scientist who has taken a cripple from a war hospital and furnished him with eyes to see, ears to hear, two artificial forearms and an artificial leg, and made him a better man than he was originally, as his eyesight and hearing are keener. He brings this patched up man into the presence of the Kaiser, who puts him through various tests and is finally convinced that the scientist has paved the way for German victory. After decorating the scientist with the medal of merit, the Kaiser commands him to depart while he speaks with the soldier. The latter defies his sovereign and, telling him that he is for the people, kills the emperor.

Grout's make-up for the German Kaiser is remarkable. There is little opportunity for acting, but the lines of the skit are read well by the three players. The reception of the work was doubtful at the start, but it soon dawned upon the audience that it was propaganda against the Kaiser, and then there was applause.

Frank Parish and Steven Peru, a versatile pair, opened with a soft shoe dance. Peru then appeared on a unicycle and did some clever stunts. Then they did some acrobatics and tumbling, each playing a concertina meanwhile. Peru followed with dancing, mixed with barrel jumping, and gave way to his partner, doing similar stunts. For a finish, they did a dance, mixed with tumbling. They scored heartily.

Arthur Whitelaw, with his songs and comedy talk, captured his audience, who would not permit him to depart until he had responded to three encores.

Everett's Monkeys closed the show, and the clever work of the simians drew rounds of applause.

E. W.

AMERICAN

The Dancing Cronins, a man and a woman, opened the bill for the first half of the week with a meritorious dancing act. They opened with a Spanish dance. The woman followed with a fandango. Her partner then did a whistling specialty, after which the woman gave an Oriental dance. For a finish they did a sailor's hornpipe. The woman is very sinuous and graceful. They dressed each dance appropriately.

Charles Gibbs proved himself to be a very clever mimic, and had to take an encore. He imitated birds, pigs, dogs, a little chicken, a bee, a violin, a ukelele, a clarinet, a telephone and a phonograph. Gibbs is not only a good mimic; he is a capital entertainer and displays his wares to the best advantage.

The Cromwells, a man and a woman, with the latter doing the real work in the act, live up to their billing and do a "whirlwind conglomeration of juggling." The woman juggles many articles, but her best work is with the bolo and with clubs. With the former she executes many difficult stunts. As a club swinger, she is a past mistress, doing only the most unusual feats done with the clubs. She works with remarkable rapidity, going from one feat to another without a pause. Her partner furnishes a comedy relief to the act by his falls. An encore fell to the portion of the little woman, a thing not usual with a juggling turn.

Austin Stewart, assisted by Jack Doncourt and Mildred Woods, offered "The Stage Door Johnny and the Actress." Stewart, as the Johnny, furnishes the comedy of the act, but his partners lend him good aid and on Monday night the act went over big.

McKay's Scotch Revue is presented by a company of seven, two men and five girls. They open with songs, followed by a dance by three of the girls. One of the men then sings and he gives way to one of the girls, who renders a song in excellent Scotch dialect. Three of the girls then do a highland fling, to the music of a bagpipe, which is followed by another song in Scotch dialect. They finish with a Scotch band, consisting of three bagpipes, two small drums and a bass drum. The girl with the Scotch dialect is a capital comedienne. The others are clever in their respective work. They took an encore.

Norton and Norton, a man and a woman, followed the intermission with talking, singing and dancing. They opened with some patter and went into a duet. A solo by each followed and they finished with a song and dance. The man is a good dancer and they work well together.

Leo Morgan and Beryl Gray, in a sketch entitled "Every Day in the Year," scored a decided success. The skit tells of a young married couple who live in the suburbs. As the curtain goes up, the husband is discovered in bed and the wife is calling him for breakfast. She tells him he will be late for work and lose his job. The husband is suffering from the effects of a "night before racket" and finds fault with the breakfast and, as he is about to leave the house, a paper is thrust in his face. When he looks at it, he sees it is a Sunday paper and he doesn't have to go to work after all. Morgan and Miss Gray do capital work and the approval they received was well deserved.

Andy Lewis, assisted by a young man and a young woman, presented his skit, "Laugh and the World Laughs with You," and scored his usual laughing hit.

The Kremka Brothers closed the bill with their eccentric comedy acrobatic work and won their full meed of approval. They are clever performers and good, quick workers.

"The Knife" was the feature. E. W.

JEFFERSON

The show was opened by Mr. and Mrs. Darrow, in their cartoon and shadograph act. Their work pleased. They started with the drawing of pictures by means of powdered chalk, which was thrown on a canvas. They then went into shadowgraphs. They were well liked and scored in the opening spot.

Leighton and Kennedy, blackface comedians, were next. They have a very good act, as far as dancing goes, but their comedy needs some bracing. They did several nifty dances, the last of which, the "Crap Shooter's Tango," was the best. The snapping of their fingers, in time with the music during this number put the act over.

William Trainor and Company, three men, were next. They have a good comedy talking and singing act. They use a special drop depicting a jail, with one of the men dressed as a policeman. The bulk of the comedy falls to the man on the right, and he makes the most of it. Their singing was well liked, and they scored.

A Hearst-Pathé news reel split the bill here.

The vaudeville was reopened by Clark's Hawaiians, a classy musical offering. The act is in four, with a back drop showing waves in motion. A ship is seen coming in, and a man, evidently Clark, lands. This might be eliminated, as it adds nothing to the act. The turn consists mostly of playing and singing, with a hula-hula, as done by the natives, for a finish. The act is a big flash, and scored a hit. The lighting effect might be improved somewhat, as, at present, the faces of the performers cannot be seen.

Vernon and Barlow, two women, came next. One of them plays the piano, and the other sings. They open with a piano solo by one of the women, the other woman walking on the stage, singing. The one who sings has a most peculiar voice. At times it is flat, but when she strikes the higher register, it sounds very sweet. She sings two numbers, after which she leaves the stage to make a change. The other woman renders a recitation song. The singer then closes with another number, in which she uses her higher register.

Lillian Mortimer and company of four, in a comedy playlet, followed, and got laughs galore out of the turn. The story is that of a woman, one of many butterflies of New York, who has been on a constant round of pleasure, neglecting her husband. The latter seeks the advice of a friend, who, with the aid of his sweetheart, plans to right matters. The friend's sweetheart is to make violent love to the husband, and make the wife jealous. The plan works only too well, for the wife, in revenge, makes violent love to the friend, with the result that a general misunderstanding follows. The wife, to make her husband jealous, becomes too realistic, and the men quarrel. There are some very funny bits of business introduced here that won many laughs. The husband, who has been assigned by his firm to represent them in Butte, Montana, cannot go without taking his wife, and her refusal has caused all the trouble. But, after everything has been cleared up, she begs her husband to take her with him. Both couples satisfied, all ends well.

Seventh on the bill were Babe LaTour and Sid Gold, just out of burlesque. They have a comedy offering that is a top-notch. (See New Acts.)

The show was closed by the Ishakawa Japs, four men, who do a number of difficult feats, and do them well. Their stunts are mostly done by walking on their hands. The only fault with the turn is that too much time is taken in getting ready to do the tricks.

"The Song of the Soul" was the feature picture. S. K.

CITY

The Lyons Trio of gymnasts opened the show. Their work is done on the high bar, and is very fast. They open with several balancing stunts that are done by all acrobatic acts, and then go into a routine of stunts on the high-bar. They work with a lot of pep, and were well received.

The Four Chicks, four girls who harmonize very well, were on in the second position. They open with a quartet, then go into a double number by two of the girls. A dance by one of the taller girls follows, after which comes a trio number, and a quartet closes. The girls have good voices, and use them to advantage. They should make at least one change of costume, as the one they wear at present becomes tiresome, after being seen all through the act.

"After Three Weeks," a comedy sketch, was in the third place. The story is that of a traveling salesman who returns home to find that his wife has become a fanatic on the subject of "woman's higher standing," and that he doesn't count any more. While he and his spouse are arguing, a strange woman enters and announces that she is a doctor who has been sent to examine the husband. The wife objects, and a battle royal follows. The doctor finally wins, and, when the wife is gone, explains her purpose to the husband, telling him that it was only a scheme of two of their friends to cure the wife. After a while, the wife appears, and, by her actions, shows that the cure has worked. The turn is very funny in places, and is well handled. The bulk of the work goes to the man in the act. He handles his lines in a capable manner, and gets the most out of them. The two women do good work, and help put the act over for a hit.

A Universal Current Events news split the bill here.

Emma Stevens reopened the vaudeville with a high-class singing act. Her numbers are of the higher grade ballad type, and are exceptionally well rendered. She accompanies herself on the piano for one of them. She has an outstanding personality that puts her over the moment she starts to sing. She scored a hit, and had to respond to an encore.

DeHaven and Nite, two men, followed her. They have a nut comedy and dancing act. The taller of the two handles the comedy. They start with a nut song, then go into a dance, in which they use a cane for several trick effects. Then comes a burlesque on "Trilby," the taller of the men, impersonating Svengali, and the other, Trilby. During this number they do a dance showing how Svengali would work were he alive today, that is very good. The audience liked their turn, and they scored.

"The New Producer," an operatic act with nine people, was next on the bill. They open in full stage, and go to two. There is not much of a plot to act, but there is a very good dialogue between the selections. The first is the "Toreador" song from "Carmen." After this follow other operatic selections, and a dance number by one of the women. For a closing number they used the Sextette from "Lucia." The act is of the highest calibre, and scored the hit of the bill.

Eddie Foyer, "the man of a thousand poems," was seventh. He opens with a line of talk concerning the language of the "hash-slinger," and then goes into a number of dramatic recitations. He calls on the audience to choose these, and renders them as they choose. He is a very good elocutionist, and his numbers are well rendered. He scored the next biggest hit on the bill.

Lady Alice and her pets, consisting of mice, cats, pigeons, and a dog, closed the vaudeville program. The mice do all of the work, being put through their paces by Lady Alice and a male assistant. The act is ideal for a closing position.

"Dodging a Million" was the feature picture. L. K.

VAUDEVILLE

"THE VILLAGE TINKER"

Theatre—Alhambra.
Style—Comedy.
Time—Fifteen minutes.
Setting—Special.

Fred J. Ardath has conceived a new comedy act which might be termed pure hokum as far as vaudeville criticism is concerned, but is Class A entertainment when looking at it from the audience viewpoint.

"The Village Tinker" has a light story running through it concerning the investment of \$200 in an aeroplane by the village grouch, who also has an attractive daughter who can marry her bashful sweetheart if the machine ever gets to flying. Dynamite is necessary to start the machine and this breaks up the act at the finish, when the contraption sails up into the wings and Ardath, as the "Tinker," arrives much the worse for wear. The comedy business revolves itself about Ardath's bashfulness in the presence of the girl, the tearing of canvas to imitate the ripping of clothes, the kick of the propeller blades on the machine and the final lighting of the fuse to the dynamite.

A play on words concerning how many stockholders there really are was quite funny and as a whole "The Village Tinker" needs no fixing to bring it to the front as a product stamped with the Ardath brand of sure-fire comedy.

S. L. H.

KENNEY AND NOBODY

Theatre—Alhambra.
Style—Comedian.
Time—Twenty minutes.
Setting—In one.

"Blue Bert Kenney and I. R. Nobody" is the billing of the act used by Bert Kenney who opens, dressed in eccentric attire, using a rich negro dialect and working in black face throughout.

He starts with a short song and then goes into a well studied discourse on things in general, using "Nobody" as a straight man to his quips and chatter. His dialect and general appearance help him greatly with his material and his talk to the married folks in the audience evidently reaches home, judging by the gale of laughs heard throughout his discourse on matrimony and the steps leading up to a man's first kiss.

He then sings three distinct sections of "The Hesitation Blues," two of which were used as encore numbers and the audience was reluctant to see him leave the stage, insisting upon receiving more of his mode of exploiting "blues." As a single entertainer who has a different method of working, Bert Kenney is a welcome addition to vaudeville.

S. L. H.

ADOLPH AND CO.

Theatre—Twenty-third Street.
Style—Dancing.
Time—Fifteen minutes.
Setting—Full stage.

Adolph and company have one of the best dancing acts seen hereabouts in a long time. Their dancing is of the Slavish type, being mostly Gypsy and Russian hock dancing.

They open with a dance by four of the company, two men and two women. A hock dance by the fifth member of the company follows, after which comes a toe dance by one of the women. A double dance number by one of the couples follows, and then comes a specialty by another of the men. A trio number, and a dance by the entire company closes.

The act is very well staged, the dances are well arranged and done, and the act, in its entirety, bears all the earmarks of success. After playing the better small time for a while, it should find no difficulty in making the big time. S. K.

NEW ACTS AND REAPPEARANCES

(Continued on page 19)

TINA LERNER

Theatre—Palace, Chicago.
Style—Piano.
Time—Eighteen minutes.
Setting—Black drop.

Tina Lerner made her initial appearance in vaudeville at the Palace Music Hall here last week. The erstwhile concert pianiste was fourth on the bill, which was headed by Lady Duff-Gordon and her mannaquins. Beside a commonplace drop stood the large black concert grand piano she had elected to play. Dispensing with the usual blatant blast that emanates from the orchestra preceding the entrance on the stage of the more sophisticated performer, she came forth quietly and took her seat at the piano, in an ordinary chair, without so much as a look from the corner of her eyes at the audience for which she was about to play.

And she did not begin her playing by pounding the keys with both hands to get the usual sort of self-conscious chord effect. She just played. A bit of chromatic brilliance here, a dazzling scale there, supplemented by a tone quality and sincerity of performance that had its effect on the audience at the finish of her first number, was her style. She bowed stiffly to the audience in acknowledgment of the hearty applause. Then she played another number and added to her first effort, that brilliancy of technique which no one but an artist of her caliber could achieve. She walked off the stage and let the audience clamor for her re-appearance.

Coming back for an encore, she played a colorful bit that simply made everybody present wish she would never stop. At the finish the applause was tumultuous. To say that she scored would be putting it mildly. She was the actual and deserved hit of the bill. Vaudeville could use more of her kind for its own good.

Perhaps, however, she will yet learn that it would be better if she announced either on a card or on the program the identity of the numbers she plays.

M. H.

NIPPON DUO

Theatre—Proctor's 58th St.
Style—Singing, talking, piano.
Time—Fifteen minutes.
Setting—In one.

This act is novel in that it is one of only a few of its kind presented in an Americanesque dress and manner. One usually rejects the program announcement of a Japanese act to be followed by flowing Oriental robes, juggling and foot-balancing stunts common to such turns. Therefore, the audience is surprised when the curtain goes up on two dapper and good looking young Japanese in a modern, and more-or-less-raggy, piano and singing act, with a bit of chatter by way of variety.

One of the brothers is a good piano player and the other is a fair singer, with a reasonably good enunciation and a baritone voice. The Jap who sang, to show that he is ambitious, did a Hebrew character song in ragtime. A "one-handed" performance was perhaps the best work of the Jap at the piano. To prove to any doubting Thomases that they were what they represented themselves to be, although such proof was unnecessary, one of the men gave an exhibition of foot-juggling and balancing, to his partner's accompaniment on the piano.

The boys have a good act and seemingly make every effort to please. They succeeded.

T. D. E.

DELACEY, RICE CO.

Theatre—Fifty-eighth St.
Style—Comedy playlet.
Time—Twenty minutes.
Setting—Bedroom, in four.

DeLacey, Rice and Co. have one of the funniest playlets of the season.

The action takes place in a hotel, where a traveling man and his wife are spending the night. The husband has been out on a spree and the wife, trying to get an explanation, won't let him sleep. They quarrel and she goes to get another room, taking all of his money with her.

A strange woman then enters and insists on staying in the room. The husband, in a dilemma, goes out to get himself a different room, when his wife enters, and, discovering the other woman, wants to know what she is doing there. There is a lot of funny talk at this point, which only leads to a greater misunderstanding. The two women finally decide to stay together and when the husband finds it out he doesn't know what to do. He hides under the bed and when the women are out, masquerades as a burglar and gets back the money his wife took from him.

The sketch is well written and acted. The lines and situations are very funny and the bits of business well handled. The offering should find no trouble getting bookings.

S. K.

FRANK WESTPHAL

Theatre—Riverside.
Style—Monologue.
Time—Twelve minutes.
Setting—In one.

Frank Westphal, the pianist, has put together a new act in which the piano is relegated to the rear, playing but a small part in the offering.

He works in one and opens the act by announcing that he is not a regular actor, but has only come on to fill in a wait. He then tells of a number of stories which he could relate if he had a partner to work as straight with him, but, lacking this, tells them as best he can.

The piano is then rolled out and he plays a medley of classical and popular selections. He then recites a humorous automobile bit, "You're Better Than a Packard Hunk O'Tin," and at its conclusion states that the wait is over and he is going about his own affairs. He dons cap, overcoat and rubbers, and departs.

Westphal has personality and some good material which he puts over well. The act is a winner.

W. V.

LA TOUR AND GOLD

Theatre—Jefferson.
Style—Singing, dancing and comedy.
Time—Fifteen minutes.
Setting—In one.

Babe La Tour and Sid Gold have put together one of the best comedy acts seen in a long time. They open by burlesquing the act that preceded them, and then go into a line of talk, in which the catch line is "yes, I do, too," which the woman handles excellently. A song by Gold follows, after which Miss La Tour, having made a change, renders a number. Gold then re-enters, having changed to a dress suit, and he and Miss La Tour render another number. For an encore, Miss La Tour sings a song, accompanying herself while Gold does a very clever dance.

The act has talent, personality, material, and a reputation in favor of it, and should get plenty of bookings on the best time available.

S. K.

LOUISE MEYERS AND CO.

Theatre—Eighty-first St.
Style—Comedy-drama playlet.
Time—Ten minutes.
Setting—Special, in two.

This act is novel and interesting. It introduces several surprises, including a vampire, and the climax is dramatic and unexpected.

The curtain goes up on the office of a real estate broker who is dabbling, for the first time, in theatricals. The phone rings and a mutual friend at the other end of the wire espouses the cause of a California girl who seeks the star role of the proposed production. Before the conversation is ended, an attractive young woman enters, incidentally overhearing most of the talk. She introduces herself as a charity solicitor seeking donations, but fails to interest her would-be contributor. Ignoring the "Good-day, madam" of the man she has just interviewed, she locks the door and affects to throw the key into the street. Asked for an explanation of her unseemly conduct, she frankly and brazenly replies that her game is blackmail.

She then attempts to hold the broker up and, to enforce her demands, is about to scream for help over the phone, when her intended victim snips the telephone cord with a pair of scissors. Arising then in a determined manner, he tells her that he has liked her since the moment she entered and, in cave man fashion, is about to embrace her, when she tells him she is the girl from California and has been playing a part in order to impress him with her histrionic ability. He then enthusiastically signs her up for the production, and advances her a considerable sum of money. After her departure, he calls up the mutual friend to tell him of his good fortune, only to discover that the real girl from the West had not left California.

The act furnishes real entertainment and is never overdone. At no time are either Miss Meyers or her partner stagy, nor do they overdo the dramatics of the piece. The skit deserves to score a big success.

T. D. E.

LA PALERICIA

Theatre—Prospect.
Style—Dances.
Time—Twelve minutes.
Setting—Full stage.

La Palericia is a Spanish dancer. Although the billing of the turn would give the impression that it is a single, a male assistant plays such an important part in putting the act over that it would seem that a double form of billing would be more appropriate.

Palericia does all of the customary Spanish terpsichorean movements, showing ability of the advanced order in the modernized tango dances. The finish, a so-called endurance dance, in which the man gives a remarkable exhibition of the most difficult sort of Russian dancing, will put the act over on any type of bill, large or small. The turn is beautifully costumed and has been elaborately staged. On the whole it is a novel and entertaining act.

H. E.

WALKER AND HENLEY

Theatre—Proctor's 125th St.
Style—Singing and playing.
Time—Nine minutes.
Setting—Full stage.

The act opens with Walker playing the banjo and Miss Henley accompanying him at the piano. Miss Henley talks a song to her own piano accompaniment, then Walker renders an oboe solo. The act closes with a duet in costume, with both singing.

The act is versatile and original enough, except for the oboe solo that Walker gives, to draw plenty of applause.

H. S. K.

"THE SQUAB FARM" AMUSING PLAY OF THE "MOVIES"

"THE SQUAB FARM."—A comedy in four acts by Frederic and Fanny Hatton. Presented at the Bijou Theatre on Wednesday night, March 15.

CAST.

Bruce Sanford	Lowell Sherman
Jack Logan	William L. Gibson
Gus (Gloom) Johnson	Harry Davenport
Harry Fox	Charles M. Seay
Jed Burns	Bert Angeles
"Pinky" Florsheim	Fred Kaufman
Eddie James	Alfred Dayton
Duke Kenyon	Raymond Bloomer
Randolph Travers	G. Oliver Smith
Dixie De Vere	Miss Julia Bruns
Mary Martin	Miss Vivian Rushmore
Cleo de Montigny	Miss Ann Austin
"Pop Tracy"	Miss Susanne Willa
Babette La Mar	Miss Florence Doyle
Rea St. John	Miss Dorothy Klewer
Peggy Rogers	Miss Marie Centlivre
Gladys Sinclair	Miss Tailulah Bankhead
Martha Ehrlich	Ester Small
Hortense Hogan	Miss Helen Barnes
Jane Sanford	Miss Jeannette Horton
Virginia Leslie	Miss Alma Tell

A comedy of life in a motion picture studio is "The Squab Farm," and the studio gets its name from the fact that its director, a man big in the world of pictures, has a great weakness for ingenues and in consequence produces picture after picture in which attractive young girls are the principal features.

At the time of the beginning of the play the director is planning the making of a new picture which he believes is to be his masterpiece. It is to be called "The Garden of Eden," and tiring of his present leading woman is looking for a new one to play "Eve."

Virginia Leslie, a newcomer to the studio is given the part and work upon the big film begins. With its progress, the love of the director for a new face grows, but Virginia is made of different stuff than the average movie actress of the "Squab Farm." Not only does she repel his advances but at the arrival of the big scene in the taking of the picture refuses to appear in the scanty costume which the director had planned.

Then he realizes that his love for her is real affection and that his numerous affairs of the past have been but folly. He tells her of his love and asks that she wait for him as he is already married, but Virginia's affections are centered in another direction and she bids him "good-bye." He turns to his wife but she tells him that she is about to sue for a divorce. He then decides upon a return to the former leading woman, but she in turn declares that she is through with him and having made a new studio connection is to leave on the morrow.

The director then declares that he is through with women for all time and will devote his energies to the making of a great war spectacle.

There are a number of amusing situations in the "Squab Farm" and some clever lines but the play on the whole is dull and uninteresting.

Lowell Sherman was the director, and gave an excellent performance in a role not unlike that of Paurel in the "Great Lover." Harry Davenport, as his assistant, gave a most artistic performance and Susanne Willa played the part of his affianced with much humor. Alma Tell was an attractive heroine and did her best work in the effective picture scene, when she declares that she will not go on with the part.

Helen Barnes did well in the small part of Hortense Hogan and the balance of the cast was entirely adequate.

MRS. FISKE GIVES "IN SERVICE"

BOSTON, Mass., March 12.—Mrs. Fiske made her first appearance at the Tremont Theatre last night in "In Service," a war play by Henry Lavedan. From the reception accorded the play, there is every indication of its success. Lord Dunsany's "A Night at an Inn" was given as a curtain raiser.



SOPHIE TUCKER

At the Riverside this week

"PAIR OF PETTICOATS," A WARTIME COMEDY, WELL ACTED

"A PAIR OF PETTICOATS."—A comedy in three acts by Cyril Harcourt. Presented on Monday night, March 18, at the Forty-fourth Street Roof Theatre.

CAST.

General Carew	George Giddens
Sybil Carew	Maudie Hamford
Captain Eric Lowndes	George Mudie
Dr. Ross	Ray Gordon
Captain Earl of Crowsborough	
Cyril Harcourt	
Commander Sir Ruqent Yeld	Norman Trevor
Fergus	Byron Russell
Thomas	Henry Travers
Mrs. Rockingham	Laura Hope Crews

"A Pair of Petticoats" is what might safely be described as a smart comedy. Its lines are crisp and bright for the most part and its situations, while a bit conventional at times, are filled with laughing possibilities. It is not exactly a war play although it contains numerous references to the great conflict now raging furiously overseas.

There is a slight tendency in the dialogue occasionally to come rather near the edge but as the author is a skillful writer the expected never really happens. According to the self same author, the war has resulted in quite a relaxation in the matter of social relations on the other side. This condition is made the basis of the plot.

One of the play's best assets is the elusive quality of its humor. This is noticeable in its situation, quite as much as in its dialogue. The military atmosphere is exceedingly well suggested throughout. All of the male characters and one of the women of the cast wear uniforms.

The play starts off in an easy going fashion, moves along at a smooth gait through two acts of polite badinage and happily worded epigrams and reaches a natural climax in the middle of the third act, which is quite the best of the three. One thing the author should receive a mark of credit for is the fact that he has made his story logical and his characters exceedingly human.

The real charm of the play as a matter of fact is contained in the lifelike qualities of its character, the story being subordinated to character drawing for the better part of the action.

The players entrusted with the interpretation of the comedy are particularly clever. Laura Hope Crews, as a gossip reformer with a strong tendency to interfere with anybody and everybody's mode of existence, gives a convincing portrayal of the role allotted her. Miss Crews has many opportunities to display her abilities as a comedienne and accepts every one of them. While she might have resorted to low comedy expedients in several instances Miss Crews never once yielded to the temptation and kept her performance up to the highest standards of legitimate light comedy at all times.

Norman Trevor was decidedly convincing as a British Commander. Leonard Mudie made a dashing Captain Lowndes. His characterization was ideal. Cyril Harcourt, the author, who by the way also wrote "A Pair of Silk Stockings," plays a minor role in competent fashion, proving that he can act equally as well as he can write.

George Giddens as a choleric old British General gave a rendition of the part worth going miles to see. He fairly lived the character in speech, walk and mannerisms. The play has been carefully staged. As a whole it provides an interesting and diverting evening's entertainment.

TO START 10 YIDDISH SHOWS

Edwin A. Relkin, "the Yiddish Klaw and Erlanger," will send on tour, beginning April 8, about ten Yiddish companies in all of the Jewish populated cities between New York and Kansas City. The following companies are under his management: Jacob P. Adler and company, Bores Thomashefsky and company, David Kessler and company, Max Gabel and Jennie Goldstein and company, Bessie Thomashefsky and company, Samuel Goldenberg and company, Madame Kenny Lipzin and company, Leon Blank and company, Rosa Karp and company and Bella Gudinsky and company.

"GETTING TOGETHER" MOST THRILLING OF RECENT WAR PLAYS

"GETTING TOGETHER."—A patriotic play in three acts and six scenes, by Major Belth (Ian Hay), J. Hartley Manners and Percival Knight. Songs by Lieut. Gitz Rice, presented under the auspices of the British-Canadian Recruiting Mission, in co-operation with the American Military and Naval Forces and for the War Charities of the Allies, at the Lyric Theatre, Monday evening, March 18.

CAST.

Orrin Palmer	Holbrook Blinn
A Servant	Edwin Taylor
Mrs. Palmer	Blanche Bates
Edward Wadsworth	William Roselle
First Recruit	Leonard Barry
Second Recruit	William Rowland
Third Recruit	James Flint
First Spectator	E. J. Kennedy
Second Spectator	John Thorne
Third Spectator	W. J. O'Neill
Fourth Spectator	Timothy Conway
Fifth Spectator	Edwin Taylor
Warrant Officer	Harrison Brockbank
Lieutenant Gitz Rice	Lieutenant Gitz Rice
A Retired Bellhop	Harry Blakemore
A Woman	Harriet Sterling
British Sergeant	Sergeant L. Shannon Cormack
British Soldier	Private Charles Francis
A Follu	Gustave Rolland
Sergeant Atkins	Percival Knight
Santa Claus	Harris Brockbank
Death	Private Charles Francis
Sergeant Jennings	John Thorne
First British Soldier	Edwin Taylor
First American Soldier	Arthur Ray
Second American Soldier	E. J. Kennedy
War Tank Officer	
Sergeant L. Shannon Cormack	
British Surgeon	Private Charles Cormack
Miss Fletcher	Dorothy Knight
A Waitress	Suzanne Feday
A Refugee	Ruth Benson

The prime object of producing "Getting Together" is an effort to persuade the British and Canadians in the United States to enlist before they are forced by draft to join the fighting forces, but it is not the less a thrilling war melodrama, in fact the most thrilling of any of the plays which have had to do with the World's conflict now in progress.

It deals with the real thing and yet is a play, not merely propaganda for it introduces a recruiting scene, a scene in the trenches, and a scene in "No Man's Land."

The play begins in the home of Orrin Palmer, who, estranged from his wife, is about to divorce her when he suddenly enlists, and thus dims the glamour of his rival. The lover also joins the army and later, in "No Man's Land" meets the husband, whom he would have wronged, and acts the part of honor. In the final scene of the play husband, wife and lover come together in a French village. They are regenerated by a common course and the reconciliation of Mr. and Mrs. Palmer is complete.

At the close of the second act occurs one of the big scenes of the play when the "shock" troops go "over the top" just behind a huge tank. The spectacle of real fighting men in action was indeed a thrilling climax and roused the audience to outbursts of enthusiasm. It was here that Percival Knight's sketch "A Phantom of the Trenches," recently seen at the Plymouth Theatre, was introduced.

Holbrook Blinn and Blanche Bates did good work as the hero and heroine, respectively, but first acting honors went to Percival Knight as Sergeant Atkins. The other members of the cast were adequate to the task imposed upon them.

Mr. Blinn deserves great credit for his part in the staging of the work, the group scenes being fine examples of stage direction.

"Getting Together" will have but a week's stay in New York as it is planned to make a quick tour of the chief recruiting centres of this country before the draft of British and Canadians goes into effect.

BILLIE BURKE HAS NEW PLAY

Billie Burke is to reappear next season as a dramatic star under the management of F. Ziegfeld, Jr., in "The Little Clown," a comedy by Avery Hopwood.

"OH, BOY" CLOSES MARCH 30

"Oh, Boy" will end its engagement at the Casino on March 30 with its 478th consecutive performance in New York.

THE NEW YORK CLIPPER

Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan...President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118

ORLAND W. VAUGHAN, EDITOR
Paul C. Schweinhart, Managing Editor

NEW YORK, MARCH 20, 1918.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$4; six months, \$2; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 35 S. Dearborn St.

Address All Communications to

THE NEW YORK CLIPPER
1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Manila, P. I.; Gordon & Gotch, 123 Pitt; Manila Book and Stationery Co., 128 Escolta Street, Sydney, N. S. W., Australia.

MOVIE MERGERS

The merger talk that ran riot up and down the film Rialto last fall is starting to crop up again. While nothing definite in the direction of a general merger of film companies is contemplated at this time, it looks as if the different concerns are beginning to take a renewed interest in the plan put forward some six months ago, the object of which was to cut down the overhead expense of distribution by consolidating the various out of town exchanges.

Many objections to the consolidation plan were raised at the time, and after several conferences it was found that one faction had arranged matters in a way that would give them an unfair advantage over another smaller but still quite powerful group of manufacturers. Then it was decided that each faction would form itself into an exchange unit and distribute its films independently, with a gentlemen's agreement not to interfere with each other's business.

The war excitement, closely followed by the coal crisis, knocked this plan in the head, however, just as it was about to go through and the film men once more found themselves just where they started. Now that things have settled down a bit, the folly of maintaining twenty film exchanges in a town the size of Buffalo, for example, is commencing to make the picture men cast a worried eye over the weekly expense sheet, and all that is needed to breathe the breath of life into the former consolidation plan is a leader who can command a decent following.

As has been pointed out repeatedly, if the exchanges throughout the country would follow the ordinary green grocery market plan of doing business as far as quarters were concerned, they could save millions of dollars in rentals, yearly. Another great saving would be made in the matter of shipping films, and in the matter of general operating expenses, such as help, etc.

That is just as far, however, as any merger will go for the present. The chances for a wholesale merger are just as far away now as they have ever been. Two or three of the big companies might find it to their advantage to merge, but from the present outlook there doesn't seem to be any great possibility of any movement of importance in this direction being made in the near future.

A WORTHY CAUSE

Again have the theatres been called upon to assist in a movement having for its object the comfort and well-being of Uncle Sam's soldier boys, and again have they responded at the first call and placed their facilities at the disposal of those back of or co-operating in the movement.

This time it is the Knights of Columbus \$2,500,000 campaign. Campaigners are on every hand, on every street corner, in every hotel and public building. The theatres, too, have their two or three or four-minute men, who have been accorded the privilege of addressing the audiences from the stage, while solicitors have been given permission to seek contributions in the theatre lobbies. The K. of C. campaign, as have others of its ilk, will be successful, and the theatres will do their part, as they have done in all other movements, to make it a success.

The theatres, in carrying out the Government's wishes in the recent period of industrial shut down and fuelless days, faced a financial loss as a result of inroads in their receipts, but they realized that it was not for them to reason why, but to obey, and this they did, cheerfully and to the fullest extent.

As a result of the co-operation of the theatres, many millions of dollars of Liberty Loans were sold in the first and second campaigns and many hundreds of thousands more will owe their sale to this same agency when the third loan is launched early in April.

For patriotism, even when it involved sacrifice, the theatres have been weighed in the balance, and found not wanting. They have aided, in one way or another, as much as any other single agency, the efforts of the Government in its preparations to prosecute the war to a successful conclusion.

They are entitled to the gratitude of the nation for their efficient efforts in everything making for the safety and security of the boys "over there." What they have accomplished, in these public-spirited movements, with the natural theatrical facilities for propaganda at their disposal, and as a result of their ability to reach the greatest number of people, second only to the great family of newspaper readers, is a monument to their credit.

TWENTY-FIVE YEARS AGO

Joseph Mayer published the program of the Adam Forepaugh show.

Drawee: R. H. Dockrell; Mile Yucca; Nicolas Ceballos; Barber and Willie Showles were members of the Barnum and Bailey shows.

Charles W. Fish; The Meaco Family; George Blitz; Oura's Japs and the Hassan Ben Ali were with the Ringling Bros. shows.

Louis Aldrich starred in "The Senator." Robert Downing starred in "Virginus." Edward Harrigan produced "Cordelia's Aspirations." in New York.

Frank C. Cooper was manager of the Ada Dixon Burlesquers.

Lydia Yeamans Titus, J. W. Kelly, Russell Brothers, Ward and Vokes and Tony Pastor were on the bill at Pastor's Theatre, New York.

King Crab won a race at Guttenberg.

Answers to Queries

W. K.—See our issue of the 17th of October.

L. S.—Max Irwin first appeared with Wood's Minstrels in New York City.

T. M.—Jeanette Miller was known as "The Girl with the Captivating Eyes."

S. V.—Fania Marinoff appeared in "Within the Law." She was in movies.

P. F.—Walter Damrosch is the author of "The Dove of Peace," a comic opera produced by the Shuberts in Philadelphia about five years ago. Wallace Irwin is right.

H. J. L.—Louis Edgardo arrived in this country on Sept. 5, 1912, to play in "Passers-By."

T. H.—Granville Barker was responsible for the first showing of Bernard Shaw's "Fanny's First Play."

C. O.—Yes, Blanche Bates is the wife of George Creel, chairman of the Committee on Public Information.

W. H.—We would advise that you register your act with the Clipper Registry Bureau. The service is free.

F. D.—"The Old Soldier Fiddlers" played the Thielen tour. Billy Van played the Hamburger houses in Chicago.

J. L.—Charles D. Weber was a Hebrew comedian. Mr. and Mrs. Huff played the leading roles in "The Countess."

A. C. T.—William Boyle was the author of "The Building Fund." You are probably thinking of the Irish Players.

D. T.—Edith Graham was the prima donna of the Bon Ton Company. Lew and Joe were known as the Alp Climbers.

S. K.—Lewis Waller was an English actor-manager. He appeared on the Keith Circuit in the forum scene from Julius Caesar.

A. M. K.—Eleonore Blanchard and Ruth Stonehouse were both with Essanay. Marc MacDermott in "An Old Appointment" was an Edison picture.

D. R.—No. "Pawn Ticket 210" was adapted by David Belasco and Clay Green from "Count Royal" and was performed for the first time in Chicago in 1887.

D. N. M.—Helen Kraft and Frank Mandel were the co-authors of "Our Wives." Clifton Crawford was the star of "My Best Girl."

H. L. K.—We cannot answer this question in this column. If you will write us your address we shall forward the necessary information.

F. L.—Douglas Fairbanks appeared in the title role of "Hawthorne of the U. S. A." Margaret Campbell was the Ophelia in John Kelder's revival of "Hamlet."

W. S.—In Charles Frohman's revival of "The Amazons" the three Amazons were played by Phyllis Neilson Terry, Pauline Chase, and Marie Lohr. (b) The author is Pinero.

H. J. S.—We can find no record of a Continent Film Company but there was a Continental Film Company that was incorporated in June, 1912; maybe this is the company you mean.

S. Z.—You probably refer to Mariette Varig, who appeared on the Sullivan and Considine Circuit. There is no company with that title now. The U. B. O. and the Orpheum Circuit will tell you if you apply there.

D. L. K.—Charlie Hart and J. Rosamond Johnson did have a vaudeville sketch but it was called "The Entertainers" and was presented for the first time at Proctor's Fifth Avenue Theatre on June 3, 1912.

Fan.—Lillian Hayward was with Selig. Ruth Stonehouse appeared with Francis X. Bushman in Essanay pictures. Little Thomas Carnahan was Jack in the Kinemacolor production of "Jack and the Beanstalk."

D. M.—"Hindle Wakes" was written by Stanley Houghton. The "Governor's Lady" had an epilogue that was staged in Childs'. Annie Russell's Old English Comedy Company appeared here for a time in Sheridan's "Rivals." Viola Allen in the "Daughter of Heaven." Don't mention it.

Rialto Rattles

MOVIE PROVERBS NO. 2

If at first you don't succeed as an exhibitor Tri-angle films.

OF COURSE NOT

Just because an actor is suspended by the N. V. A. it doesn't follow that they expect him to hang around the club rooms.

A RED-HOT ATTRACTION

If play titles mean anything at all, we can't easily contradict the producer who states that he has turned out a sure-fire hit in "The Devil's Playground."

IT'S BADLY NEEDED

Now that New Jersey has passed an anti-laying law the New York vaudeville actors should get together and endeavor to get the agents to pass an anti-layoff law.

CHANCE FOR LOTS OF NOISE

The press agent of "Toot Toot" will have two "Toot Toots" to toot about in a week or so. A second company is rehearsing and will shortly blow into Chicago.

HE MEANS IT, TOO

Exhibitors don't understand the meaning of the word co-operation, complains a New York exchange man. If they'll follow my advice, he adds, they'll all hang together.

CAN'T TONE THIS BILL DOWN

Sunday bills have all been toned down a bit in New York, but at last accounts Bill Sunday was still doing his same old act in Chicago. Bill wouldn't tone down for anybody.

SOUNDS REASONABLE

Arthur MacHugh has written a new play called "Striped Stockings." He says it's bound to be a big money maker, too, as everybody knows there's lots of money in ladies' stockings.

THEIR FAVORITE PLAYS

"Parentage"—Eddie Foy.
"Follow the Girl"—Bill Barry.
"The Off Chance"—Lewis J. Selznick.
"The Music Master"—Hugo Reisberg.
"Business Before Pleasure"—Adolph Zukor.

MUCK RAKING NOTE

Despite the combined opposition of the press and a large part of the public Dr. Muck seems to be determined to stick as leader of the Boston Symphony Orchestra. Muck always was a sticking proposition.

CEREALS AND SERIALS

With the farmers reported to be buying \$10,000 autos and Pathé cleaning up \$20,000 weekly on "The Fatal Ring," looks as if cereal producing and serial production were both highly profitable propositions right now.

DO YOU REMEMBER WHEN

Jack Norworth did a black-face act; Eva Tanguay was in the chorus of "My Lady" at Hammerstein's; Harry Breen played the big time; Houdini played Huber's Museum; Charlie Chaplin did a bit in one of Karno's acts?

USE YOUR OWN JUDGMENT

The authorities swooped down on a local burlesque house last week and yanked a coon dancer out of the show for giving what a city official described as "a barefaced exhibition of indecency." He didn't mean exactly that, though.

COULDN'T BE STRONGER

New York theatres are wonderful in many respects, but are not particularly strong on atmosphere, declares a distinguished foreign stage producer in a recent newspaper interview. Ten to one that bird has never been in a burlesque house while a smoking concert was going on.

MELODY LANE

N. Y. OFFICIALS PLAYED FOR MUSIC NEGLECT

Alexander Bremer, President of Musical Union, Asks for a \$100,000 Appropriation

Alexander Bremer, president of the Musical Protective Union Local 310 of the American Federation of Musicians, has made public a letter which he sent recently to Mayor Hylan of New York and the Board of Estimate.

In it he calls attention to the fact that the greatest city in America should set a standard in music for the entire country and should appropriate at least \$100,000 a year for music in the parks and on the recreation piers instead of the meagre sum of \$39,107, which the Board of Estimate has awarded.

A portion of Mr. Bremer's letter follows:

"Permit me to call your attention to the very small and insufficient appropriation provided for in the budget for music in our public parks and on the recreation piers for the coming season.

"Since 1914 the appropriation for music has continually decreased. In the budget for 1918 only \$39,107 has been appropriated for the incoming administration to spend for music in the five boroughs—a sum much too small and inadequate to obtain proper and satisfactory musical results in keeping with the prestige and dignity of our city. New York, the greatest and wealthiest city in the world, should not stand behind other cities in this respect, but should rather lead and excel.

"Our last administration was altogether too parsimonious in that respect. Only a limited number of concerts were given, and with the exception of those in Central and Prospect parks the concerts were of a very mediocre and inferior quality.

"Public parks and piers are the only places for recreation where the people living in the crowded and congested sections of our city can go after a hard day's work without sweltering on summer evenings.

"I would therefore respectfully recommend that your honorable board issue special revenue bonds sufficient to increase the appropriation to at least \$100,000 in order to enable the people to hear concerts they will enjoy and appreciate.

"Money appropriated for such a purpose is not wasted. It is simply a transposition converting a small percentage of the taxpayers' money into a medium that will reach thousands of its population in a beneficial way, contributing to their contentment, happiness and pleasure, and reflecting credit upon our great city and your administration in particular."

"NEVER AGAIN" SAYS ROSEY

It cost Joe Rosey, the song-writing jeweler, \$200 in court costs alone to discover that Ted. Barron's song "L-I-B-E-R-T-Y" was not taken from the song "Miss Liberty," which Rosey wrote ten years ago.

In spite of the fact that Rosey was positive that the Barron song received its inspiration direct from the "Miss Liberty" manuscript which laid in the safe of the Shapiro-Bernstein Co. for many years, the Judge who heard the evidence in the case could not find the slightest similarity between the numbers. "Never again" said Rosey as he wrote the check to cover the costs.

WITMARK SONGS SCORE SUCCESS

Ripel and Fairfax, a fine singing act, have recently written to M. Witmark & Sons that the new Jimmy Monaco song "I'm Going to Follow the Boys" is the best closing number they have ever used. They are also using two other Witmark favorites, "All the World Will Be Jealous of Me" and Victor Herbert's favorite, "Kiss Me Again."

At Philadelphia, where Ripel and Fairfax are playing two weeks, "I'm Going to Follow the Boys" has scored a great hit.

HIRSCH EARNING \$1000 A WEEK

Two of the biggest musical comedy hits of the season are "Going up" at the Liberty and "The Rainbow Girl," now playing at the Colonial Theatre, Boston. "Going Up" has been playing to capacity since it opened on December 25, and "The Rainbow Girl," which comes into the New Amsterdam Theatre Easter Monday, played to over \$16,000 last week in Boston.

The music of both productions is by Louis Hirsch, who is drawing in royalties from the producing managers an amount considerably in excess of \$1,000 weekly. This does not include the royalties he received from the sale of the published music, which on account of the popularity of the numbers brings his income up to a remarkable figure.

Although Hirsch has written the music for other successful productions, this is his biggest year.

DE COSTA HAS NEW SONG

Harry De Costa has recently placed with M. Witmark & Sons a new novelty number which is considered a little masterpiece. He has taken for his theme the famous Drdla Serenade, one of the best known popular violin solos of the day and around it built a song which seems destined to become a hit.

It is called "That Soothing Serenade," and for the second chorus there is a beautiful and effective obligato that is thrilling. Adele Rowland at the Riverside Theatre recently and at the Orpheum, Brooklyn, last week, sang the song, and in each case the leader of the orchestra played the obligato. The song made an instantaneous hit, stopping her act completely and will in future be a permanent feature of her vaudeville act.

COHEN RELEASES NEW SONGS

The Meyer Cohen Music Co., which opened offices in the Astor theatre building recently, has released a number of new songs which are now ready for the singing profession.

They include "Mothers of France," by Leo Wood, a stirring march ballad, "When the War Is Over, I'll Return to You," a catchy march song by Bide Dudley and Frederick Watson, "That's What God Made Mothers For," a sentimental ballad by Leo Wood, and "Over in Hero Land," a finely written ballad by Arthur Freed and Louis Silvers.

In addition to these numbers there is also in the Cohan catalogue Ernest R. Breur's popular ballad, "There's a Vacant Chair in Every Home To-Night."

B'WAY SONGS IN COMEDY ACT

Weber and Cerny, who have been playing continuously for the past six months in the humorous singing skit called "The Steam Fitters," have opened on the Poli time. They have rearranged their entire act, making it one of the best novelties seen in vaudeville. They are singing "I've Made Up My Mind to Marry Carolina" and "Au Revoir, but Not Good-Bye, Soldier Boy," two of the leading numbers in the Broadway Music Corp. catalogue.

SONG ROYALTIES FOR RED CROSS

Although not generally known, John McCormack, the tenor, has a royalty interest in the song "There's a Long, Long Trail," and from the sale of the published copies will derive a considerable sum of money.

This he has arranged to donate to the Red Cross Society and Knights of Columbus, to be divided equally between them.

NEW FEIST SONGS FEATURED

Winchell and Green, who are appearing on the Loew Circuit, are successfully featuring the new Feist songs, "Tom, Dick, Harry and Jack" and "Wedding Bells."

The team have a fine singing act, and have met with much success wherever they have appeared.

SHEET MUSIC SALES BREAK ALL RECORDS

Country Seems to Have Gone Song Mad —Difficult to Get Music Printed Fast Enough

Music publishers are almost without exception enjoying the greatest business season experienced in years, and so fast are orders for songs pouring into the publishers' offices that the music printers are swamped.

There is no difficulty in selling music these days, the only thing is to get it printed fast enough. One of the biggest music printers in the country or in fact the entire world, although running his plant night and day, is nearly a million copies behind in his orders.

The big demand for songs is not confined to any particular house, but applies to the entire publishing industry, nearly every publisher doing a record breaking business.

The strange part of the big boom in business, however is that there are few song hits on the market, a fewer number in fact than at any time during the past year or so. The country wide demand for songs seems to cover all styles and character of popular numbers. Publishers are at a loss to explain the great increase in sales, particularly in view of the fact that the theatres outside of the big cities are doing less than their usual business.

The big syndicate stores, where the bulk of the popular songs are sold, are doing the biggest music business of their entire history, and the general manager of one of the big chains stated recently that the whole country seems to have gone song mad.

"ANNIE ROONEY" NOT THORNTON'S

A writer in a local theatrical weekly, in mentioning some of the song hits of other days, referred to "Annie Rooney" as one of James Thornton's compositions.

While James wrote many a song hit, "Annie Rooney" is not one of them, and James would be the last to claim it. However, if the writer of the article is at all curious as to the identity of the author of the big hit of over a quarter of a century ago, Thornton cannot only tell him, but can give him some interesting facts regarding the famous song as well.

MCCARTHY'S LYRICS BRILLIANT

"Oh, Look," the new musical comedy at the Vanderbilt Theatre, has settled down for an extended engagement which promises to be a profitable one.

The piece is well put on, the cast excellent, and the music tuneful, but the most interesting feature to those interested in the musical portion of the piece are the lyrics by Joe McCarthy. All of them are remarkably good and two or three of them are actually brilliant.

NEW PATRIOTIC SONG RELEASED

Leo Feist has released a new patriotic song by Howard Johnson and George W. Meyers entitled "Just As Washington Crossed the Delaware, So Will Pershing Cross the Rhine." The new number, which looks like one of the biggest hits of the year, is being featured this week in a number of the big time vaudeville houses, where it is being received with great enthusiasm.

HARRIS SONG IN BIG SHOW

The new Charles K. Harris march song "One, Two, Three, Boys, Over the Top We Go" is to be a big feature of the new summer show which will be presented at the Columbia Theatre.

The song will be put on with special scenery and costumes, and will be the principal number of the production.

BILLY GOULD PLACES SONG

Billy Gould, the vaudeville actor, has placed with the William Jerome Company a new novelty march song entitled "Go Over."

BRYAN AGAIN WRITING SONGS

Vincent Bryan, who for the past two years has been in the motion picture business, writing and producing pictures in which Charlie Chaplin was featured, has quit the film business and has once more taken up song-writing.

He is at work on a number of comedy lyrics, which will be set to music by well known composers.

TANGUAY SINGS MCKINLEY SONG

Eva Tanguay, at the Palace Theatre last week featured the new McKinley Music Co. song, "When It Comes to a Lovingless Day," and scored one of the big hits of her act with the clever novelty number. Jack Frost, of the McKinley Co., wrote both words and music of the new number.

STERN TO ISSUE "JACKIE BOY"

Al. W. Brown and Tom Hoier, writers of "Don't Bite the Hand That's Feeding You" and "There's a Service Flag Flying at Our House" have in conjunction with Eugene West written a song entitled "Jackie Boy," which will be issued in the near future by Jos. W. Stern & Co.

BRENNAN BACK WITH WITMARKS

J. Kiern Brennan, the lyric writer who supplied the words for many of the famous E. R. Ball song successes, is back with the house of M. Witmark & Sons, and in the near future some new songs by this talented combination of writers will be announced.

NEW SONGS IN WILSON ACT

Jack Wilson is introducing three new songs in his vaudeville act which is now playing over the United time. They are all from the Harry Von Tilzer catalogue, and are entitled "Give Me the Right to Love You," "Gunga Din" and "The Little Good For Nothing."

PROF. MGR. SON IN HOSPITAL

Sidney, the seven-year-old son of Philip Kornheiser, professional manager of the Leo Feist house, was successfully operated upon last week at the Flower Hospital for appendicitis.

He is now well on the road to complete recovery.

MULLANE FEATURES NEW SONG

Frank Mullane is among the first singers to introduce the new Feist song, "Just as Washington Crossed the Delaware, So Will Pershing Cross the Rhine." The number scored a big hit with him at the Hamilton theatre this week.

NEWARK CUTS OUT MUSIC

The City Commission of Newark, N. J., proposes to cut out the free band concerts during the Summer. Last year the city appropriated \$10,000 for music in its park, but this year a proposal has been made to eliminate the concerts entirely.

MCKINLEY OPENS IN PHILA.

The McKinley Music Co., of Chicago, has opened a professional office in Philadelphia. The new branch is located in the Globe Theatre Building and is under the management of Stanley Henry.

MORT HARRIS DRAFTED

Mort Harris, manager of the San Francisco office of Waterson, Berlin & Snyder, has passed the physical examination and is now awaiting orders to report for military service.

STELLA MAYHEW SINGS NOVELTY

Stella Mayhew, now in vaudeville, is featuring the new Harry Von Tilzer novelty song, "The Makings of the U. S. A."

CHANGES IN TIMES CO. STAFF

Jerome M. Rose and Harold O. Nuhn are no longer connected with the Times Music Publishing Co.

STOCK REPERTOIRE

CINCINNATI TO HAVE GOOD COMPANY

STUART WALKER TO MANAGE IT

CINCINNATI, O., March 18.—Manager C. Hubert Heuck, of the Lyric Theatre, has completed arrangements with Stuart Walker for a season of Spring stock at that house which will be the first this city has had for several seasons.

Several weeks ago, rumors were afloat that there would be two or three stock companies in Cincinnati during the Spring and Summer season, the Lyric and the Grand Opera House being two of the houses mentioned as the homes of the prospective stocks. But the Walker organization is the only one which has developed.

Manager Aylward, of the Grand Opera House, was believed to be one of the foremost in the stock movement but the opinion now prevails that the arrangement at the Lyric will eliminate his house from the stock field this season and that he will turn it over to feature pictures when the dramatic season closes, which it now appears will be later than usual.

Heuck's agreement with Walker calls for a season of four weeks at the Lyric, with the understanding that this time will be lengthened and even continued through the Summer if business warrants it.

There has been no announcement as to the style of plays which Manager Walker will present, but it has been stated that they will be high-class and that his company will be made up of players of ability.

BESS SANKEY HEADS "U. C." CO.

MONTREAL, Can., March 18.—Bess Sankey has been engaged to head the "Her Unborn Child" company that will leave Her Majesty's Theatre, this city, for a tour of the provinces of Ontario. She was engaged through the Paul Scott office in New York. Helen Lewis also joined the company in the ingenue role. Both of these performers have appeared in the roles in various "Unborn Child" companies, and when called upon to fill the roles at a moment's notice, were fully prepared for the task.

COMPANY GIVES AWAY DRESS

SALEM, Mass., March 18.—Following the conclusion of the performance last Monday night, the seat checks were collected and placed in a kettle, after which a lucky number was drawn. The holder of the number, if a woman, was to receive a dress selected by Miss Salisbury, the leading lady of the local stock company, and displayed in one of the shop windows.

GRAU TO HAVE COMPANIES

Matt Grau, stock producer and manager, will place Summer stock companies for the Spring and Summer run at theatres in Richmond, Va.; Columbus, N. C., and St. Louis, Mo. The companies will play musical stock and will be of the high class variety.

COLONIAL DARK HOLY WEEK

LAWRENCE, Mass., March 18.—The Emerson Players, appearing at the Colonial, this city, will not appear during Holy Week, but will resume business on Easter Monday with "Here Comes the Bride."

GINNIVAN STOCK OPENS MAY 1

DAYTON, O., March 18.—Norma Ginnivan is engaging people for the Ginnivan Dramatic Company, under canvas, which will open about May 1.

BRUNK SHOW DRAWS BIG

ENID, Okla., March 14.—Brunk's Comedians No. 1 have drawn big business here this week, and Manager Glen Brunk looks for a continuance of it. The show plays Shawnee next week and the popularity of the company there presages banner attendances. The company has but three more weeks in the opera houses, as the tenting season opens the second week in April.

GIVE "BROKEN THREADS"

LAWRENCE, Mass., March 18.—The presentation this week of "Broken Threads," by the Emerson Players, has met with the approval of the public, as can be seen by the business the house did during the run of the piece. The play for the week beginning the 18th, will be "Arrah Na Pogue."

PLAYERS GIVE BOUCICAULT PLAY

LAWRENCE, Mass., March 18.—"Arrah Na-Pogue," Dion Boucicault's famous Irish play, is this week's offering of the Emerson Players at the Colonial. Next week the house will be dark. Week of April 1 the old Montgomery and Stone success, "The Red Mill," will be given an elaborate production.

WIGHTMAN JOINS EMERSON CO.

LAWRENCE, Mass., March 18.—John Wightman has joined the Emerson company at the Colonial and will remain with it for the balance of the season. Due to the annulment of the early closing rule, the opening time of the house has been again changed, it opening at eight o'clock instead of the former time.

MASKS TO GIVE NEW PLAY

For their offering to follow "The Widow's Weed," the Masks, at the Lexington Theatre, New York, will present a new play called "Wanted, a Mother." The piece is the joint work of Ada Patterson and Edmund Breese, and has been commended by David Belasco.

WILLIAMS IN QUINCY

QUINCY, Ill., March 18.—Ed. Williams and his company of players, who have been visiting this city regularly, opened their fourth season here last week. The opening bill was "Big Jim Garrity," and the Orpheum where the Williams company is housed, could not hold the crowd.

GOES BACK TO CRESCENT

Leah Winslow, well known stock leading lady, who has been appearing in "A Full House," in vaudeville, this week, rejoined the Crescent stock company, where she was originally located, in the role of leading lady.

SCOTT ENGAGING CHICAGO CO.

Paul Scott is now engaging people for a stock company to be lodged at the National Theatre, Chicago. The two principal women have been engaged, and the rest of the cast is in the process of being formed now.

EDISON TURNS PLAYWRIGHT

"Love's Lightning," a new play by Ada Patterson and Robert Edison, will be the offering of the Grundy Stock Company next week at the Lexington Theatre. Norman Hackett and Grace Carlyle will be seen in the leading roles.

KARLE'S KOMEDIANS REHEARSE

DALLAS, Tex., March 18.—The roster of Karle's Komedians is nearly complete and rehearsals are now in progress for the opening of the tent season on April 1.

OLIVER STOCK DUE IN MOLINE

MOLINE, Ill., March 18.—The Oliver Players will open a stock season here on March 31. Rehearsals are now in progress.

OLIVER OPENS NEW COMPANY AT LINCOLN

ALSO PLANS ONE AT GR'D RAPIDS

LINCOLN, Neb., March 18.—After several weeks of preparation, Otis Oliver, the stock manager, opened a company here last week at the Oliver Theatre, this engagement making the second season that he has had a company here.

The opening play was "Here Comes the Bride," and, judging from the way it was received by the large audience the first week, it is a good stock company script. "The Ghost Breaker" is to follow.

The Oliver company is strengthened again this season by the return of Andrew Streng, a former favorite who closed with the company while playing here last season to join the faculty of the local university and teach dramatic art.

Manager Oliver also has plans afoot for the opening of a company at the Columbia Theatre, Grand Rapids, Michigan, under the management of Harry J. Wallace.

COLONIAL STOCK DOING WELL

CALDWELL, O., March 15.—The Colonial Stock Company has put in a good week here. The management reports that business has been generally good all along the line. The company plays Martin's Ferry, this state, next week.

DEMAREST STOCKS OPEN SOON

GREENVILLE, N. C., March 18.—Rehearsals of the Demarest Stock Company No. 1 Tent Show began here today. No. 2 Company starts work next Monday at Williamston, N. C.

SOLOMON GOES TO WAR

Laura Tintle, well known about stock agencies, is now in charge of the stock department of Paul Scott, in the Knickerbocker Building. She is replacing Bernard Solomon, called to the service of Uncle Sam and is now with the colors.

JENNINGS TENT SHOW IN TEXAS

FREEMONT, Tex., March 18.—The Jennings' Tent Theatre Company is in its second week here and doing good business. This is one of the old stand-by companies in this section and always pleases.

POWERS LEAVES NORTHAMPTON

NORTHAMPTON, Mass., March 18.—Eugene Powers leaves the Northampton Players the end of this week to fill a return engagement with the stock company at the Denham Theatre, Denver, Colo.

LISLE LEIGH LEAVES LEXINGTON

Lisle Leigh severs her connection with the Grundy Stock Company at the Lexington Avenue Opera House next Saturday night.

CONDON SHOWS ORGANIZING

LAUREL, Neb., March 14.—Manager Frank Condon is organizing his two companies and will make an early start this season.

MACK GOES TO CAMP LEE

CAMP LEE, Petersburg, Va., March 15.—Roy Mack, well known as a trap drummer with repertoire shows, is now with the colors and in training here.

DALLEY STOCK OPENS APRIL 1

LIMA, O., March 18.—Ted Dalley will open his permanent stock comedy at the Orpheum on April 1.

MYRKLE-HARDER CO. SCORES

FALL RIVER, Mass., March 16.—The Myrkle-Harder Stock Co., at the Academy of Music, has presented six high class plays and drawn banner business. The company opened last Monday with "Common Clay" and followed in succession with "Mile-A-Minute Kendall," "It Pays to Advertise," "The Lie," "The Heart of Wexona," and "Little Peggy O'Moore," the closing bill tonight. The plays were given excellent productions and the work of the various members of the company was gilt-edged. Emma Myrkle, Jack Bertin and Ralph Brady all did especially well, though the work of the entire company was good.

DEMING HAS STOCK COMPANY

DEMING, N. M., March 15.—The Broadway Players, a stock organization under the management of Harry P. Bodie, has opened its season here and has proven successful. The Crystal, where the company is appearing, has been renamed the Broadway. The first play was "Kick In," with a cast including Franc Dale, as the leading lady, and Fannie Fern, Betty George, Helen Grey, Glenn Coulter, Fred Siegel, Carlos Inskeep, Leonard Cary, Earl Crag, and Fred Wilson. The house is controlled by the Brown and Monro Producing Company.

AMORY OUT OF HOSPITAL

NORTHAMPTON, Mass., March 16.—Jack Amory, a stock actor who has been confined in the Dickinson Hospital, this city, since last November, left the hospital, and has been tendered a testimonial by the management and members of Academy of Music Company.

STOCK ACTOR WRITES PLAY

SALT LAKE CITY, March 16.—Ancyn McNulty, character actor with the Wilkes Players in this city, has written a new mystery play which he calls "Wiggly X." The piece is a melodrama and has been offered to a New York producer.

SALEM STOCK TO TOUR

SALEM, Mass., March 18.—Manager Katzes of the Empire Stock is planning to take the company on a tour of the New England States when his season closes here. The company is giving splendid satisfaction. "Pals First" is this week's bill.

SEWELL SIGNS WITH BYBEE

LARNED, Kan., March 16.—Clarence W. Sewell has signed with the Bybee Standard Stock Company for his third season. The company is rehearsing in Winter quarters.

JOINS AVIATION CORPS

Hooper L. Atchly, who was leading man of "The Bird of Paradise" and a well known stock actor, is now with the Aviation Corps, being stationed with the 47th Aero Squadron at Mineola, L. I.

IDA MAYE JOINS NEW HAVEN CO.

NEW HAVEN, Conn., March 16.—Ida Maye, an ingenue, joined the Hyperion players here this week as Kitty in "The Girl He Couldn't Buy." She is well known in stock circles and a favorite in this city.

MAY BUCKLEY JOINS KEITH

PROVIDENCE, R. I., March 18.—May Buckley has been engaged as leading lady for the Keith Stock Company in this city and opens April 1. She has been connected with companies in Cleveland before.

BATAVIA TO HAVE STOCK

BATAVIA, N. Y., March 18.—C. A. Braisted is organizing a permanent stock company for this place and will open early in the Spring.

ERNEST R. BALL & J. KEIRN BRENNAN'S BEAUTIFUL "RESPONSE" BALLAD

MY SUNSHINE JANE

Look for
A "Victor"
shop and
ask them
to play
RECORD
18403-B

A safe
bet, you'll
send for
an orches-
tration
after you
hear it.

7 KEYS

F (b to c), G (c# to d),
A_b (d to eb), A (d#
to e), B_b (e to f), C
(f# to g), D (g# to a)

Wonderful
for Duets,
Trios and
Quartettes

Close
Harmonies

Beautiful
Responses

Great
"BALL"
melody
all
through

Music by
ERNEST R. BALL

Lyric by
J. KEIRN BRENNAN

My Sunshine Jane
(Down Beside The Weeping Willow Tree)

Moderately with much expression

When just a girl and boy found the world so full of joy, While
That, laugh-ing, danced a-long, Join-ing with the wild birds song,
We used to won-der why the weep-ing willow tree
How oft - en have we won-dered where the willow tree
Soft - ly sighed be-neath a cloud-less
Waved a-bove the dear old sun - lit

REFRAIN *Refrain*
My sun-shine Jane,
bring back a - gain
Those dear old gold-en days that used to

Down Low-er' Jane,
the willow weep in vain. For we
miss your smile, My Sun-shine Jane.
My sun-shine Jane.

GREATEST SONG OF SWEET ADELINE
ITS KIND SINCE

M. WITMARK & SONS

THOS. J. QUIGLEY
Chicago, Ill.
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JACK LAHEY
Boston, Mass.
218 Tremont St.

JACK CROWLEY
Providence, R. I.
18 Belknap St.

FRED HARRISON
Baltimore, Md.
New Relly Hotel

H. ROSS McCLOURE
St. Paul, Minn.
Emporium

HAL M. KING
Kansas City, Mo.
Gayety Theatre Bldg.

PETE SMITH
1025 Breirville St.
New Orleans, La.

Uptown Prof. Rooms, AL. COOK, Manager
1562 Broadway, NEXT TO PALACE THEATRE

Gabe Nathan, 1330 West 11th St., Los Angeles, Cal.

BURLESQUE

COOCH DANCER YANKED OUT OF OLYMPIC

LICENSE BUREAU GETS BUSY

Deputy License Commissioner Geraghty decided to do a little personal investigation last Tuesday afternoon, and in the course of his tour of inspection he happened to stroll into the Olympic, on Fourteenth Street. It is just possible that the Deputy Commissioner may have had a tip that "The Lady Buccaneers" was a show worth looking over. At any rate all went well until a girl dancer made her appearance toward the end of the performance and then things began to happen.

Geraghty took one look at the dancer's cooch wiggles and quickly decided that her dance wouldn't do for New York at all and forthwith ordered the exhibition stopped on the ground that it was an indecent exhibition. Conveying his message to Dave Kraus, who demurred at the order, Geraghty speedily informed the manager of the Olympic that the dancer would have to go or else the house would have to close.

As a result of the License Commissioner's edict the dancer stepped out of the show after the Tuesday matinee. To make sure that she stayed out, the License Bureau kept an inspector in the Olympic all last week with instructions to immediately report any deviation from their barring edict.

According to report, the burlesque shows playing New York will have to clean up before coming to the big town hereafter. It is understood that the new administration, while having every intention of giving the shows a square deal, will stand for little or no "blue" stuff, the tip having gone out to that effect.

WATSON TO RAISE PRICES

The shows playing the Orpheum, Paterson, N. J., next season, will be able to play to more money, as W. B. Watson will make the seats in the first six rows one dollar each and the gallery admission twenty-five cents, replacing the benches with reserved seats.

Last week, record receipts were scored by Watson's own show at his own house. He will soon play a new version of "Krausemyer's Alley."

MAE EARL JOINS STOCK

MILWAUKEE, Wis., March 18.—Mae Earl, formerly soubrette with "The Darlings of Paris," is in stock at the Empress, this city. She joined last week. Bonnie Lloyd is also a member of the company. She has been here for three weeks and closes Saturday to return to New York. Edith Graham is also a member of the company, having joined recently.

SPRINGFIELD TO HAVE STOCK

To provide amusement for the soldiers in the camp near Springfield, Mass., after the close of the burlesque season, Maurice Wainstock will present a stock company at the Gilmore. He will have ten principals and twenty-four girls, opening May 13.

REVIVES AMATEUR NIGHTS

The Gayety, Brooklyn, has revived the Amateur Shows, as this form of attraction seems to draw the Williamsburgers as much as ever.

HARMS GOES SOUTH

Wm. F. Harms left last week for a Southern trip and will be away from Hoboken for several weeks.

"PUSS PUSS" GIRL DOES HER BIT

PROVIDENCE, R. I., March 15.—Last week, at the Colonial Theatre, Sylvia Saville, of the "Puss-Puss" Company, made an appeal for the Sammy Smoke Fund, with the result that more than \$300 was collected from the audiences by Buddie Thorne, Anna Barr, Sally Phistol, Ethel Conley, Rita Drew, Helen Geaboon, Florence Newman, Florence Palfrey, Vivian Madore, Blanche Elliott, Inez Buberger, Anna Hills and Lucette Printemps. During the company's tour this season, Miss Saville has personally collected \$1,782 for the American Red Cross; \$2,336 for the British Red Cross; \$573 for smokes for the American boys. She has also secured 297 recruits for the American Army and Navy and 500 for the British Army.

DANIELS INSTALLS NURSERY

St. Louis, Mo., March 16.—Charlie Daniels, manager of the Gayety, this city, has created a lot of attention with the Nursery he has installed in the front of his house. It is equipped with cots, toys and playthings, to amuse the children while their parents are watching the show. Manager Daniels has a nurse in charge of the place during the matinee and night show.

LESSER FUND GROWS

The Testimonial Subscription started by the Burlesque Club for Louis Lesser is assuming substantial proportions. The letter which President Henry C. Jacobs addressed to each member brought prompt a reply in many instances and all of Louis' many friends are responding. He is stopping at 11 High street, Baltimore, Md., totally blind and in bad health.

LIEBERMAN GETS 14TH ST. CO.

The management of the Fourteenth Street Theatre Stock, with a brand new company, passes into the hands of Jake Lieberman.

SIGN FOR NEXT SEASON

Sue Milford, John J. Black, Arthur Mayer and Jack Smith will continue with Baker's "Speedway Girls" for another year.

BECKER SUCCEEDS DAVIS

SPRINGFIELD, Mass., March 15.—Abe Becker has succeeded Paul Davis as advertising agent of the New Gilmore Theatre, this city.

OPENS WITH 14TH ST. STOCK

Ollie Oden opened with the Fourteenth Street Theatre Stock last week in place of Dollie Fields, who had been signed for the role.

IRWIN KEEPS COMEDIANS

Fred Irwin will retain the services of Roscoe Ails and George Leon of the Majestics for another season at least.

DANCER IS ADDED FEATURE

Princess Doveer was the added attraction with "Some Babies" at the Empire, Cleveland, last week.

BELMONT VS. DRISCOLL

May Belmont of the Majestics and Jack Driscoll of the Grand, Hartford, Conn., were married at Boston, March 9.

JOIN "LADY BUCCANEERS"

Alvin and Kenney have joined the "Lady Buccaneers," replacing Frank E. Hanscom and "Mermaid."

BURTON REPLACES HILL

Joe Burton has replaced Russell Hill with "The Lid Lifters" for the French character and straight.

COMPANIES ARE PLACED ON PROBATION

AMERICAN WHEEL GIVES WARNING

Next season all burlesque shows on the American wheel will be on what might be termed probation. Any show that does not measure up to the standards set by the officials of the association, may find it a difficult matter to have its franchise renewed.

This decision was reached last week and notice to such effect was given in a supplementary letter to one issued some time previous and sent out by General Manager George Peck, of the American wheel.

The association will insist that all shows on its wheel be clean and up to the standards set by it. "Cooch," "Hawaiian," so-called "classic" and other "wiggly" dances are prohibited under penalty of having the franchise of the offending show cancelled.

General Manager Peck has made it plain to producing managers that shows that disregard the association's warning will have absolutely no consideration shown them when the matter of renewing franchises comes up. On the other hand, shows that do not violate the parole, in other words, those that make good, will be in line for franchise extension.

Mr. Peck has put it squarely up to the producing managers to decide which is the more important—to meet the exactions of the wheel officials, with assurance of kindly consideration, or to cater to a house manager who wants something that is taboo, thus jeopardizing the show's chance for a renewal of its franchise.

JIM PEARL TO BE OPERATED ON

St. Paul, Minn., March 14.—Jim Pearl, Irish comedian of the "Army and Navy Girls," closed with the show at the Star, here, last week, and left for New York to be operated on. Geo. Hart has replaced him.

CHICAGO HOUSE RE-DECORATED

CHICAGO, Ill., March 17.—The Columbia Theatre, this city, which plays the attractions of the Columbia Amusement Company, has undergone a complete overhauling. It has been equipped with new electrical fixtures and lighting scheme and has been redecorated throughout.

The lobby, which has been artistically painted in oils, make it the most beautiful on the circuit, as well as in this city, with the possible exception of the new Woods Theatre.

COOPER SIGNS COLEMAN

"Bluch" Cooper returned from Mt. Clemens, Mich., last week, after having secured Harry Coleman's signature to a contract for the next five years, also that of Frank Hunter for three years more, and Bert Lahr for two years.

Other performers who will be under the Cooper management next season are Solly Ward, Dolly Fields, Bing Cushman, Kathryn Dickey, Flo Davis, Emily Dyer, Lynn Cantor, Mattie De Lece, The Davenportes, Margie Winters, Grace Havard, Helen Andrews, Sedal Bennett, and Frank Wesson.

LEAVE FOR THE SPRINGS

Charles H. Waldron, accompanied by Sam A. Scribner, left New York last week for a ten-days' visit to White Sulphur.

TO USE SAME BOOK

The "Liberty Girls" will use the same book next season as it has at present. New equipment will be used, however.

WISEMAN IS IN HOSPITAL

St. Louis, Mo., March 18.—Joe Wiseman, owner and manager of the Alamac Hotel, is confined to a private room in the St. John's Hospital, where he was taken Feb. 21 and operated on the following day. During the past week he has shown such improvement, he may leave the hospital soon.

MONA RAYMOND RE-SIGNS

Mona Raymond, prima donna of the "Hello Girls," who was going into vaudeville with Lew Lederer this Summer, has decided to rest at the close of her present season. She has again signed with Harry Hart for next season and will spend the Summer at her country home in Jersey.

PLAYERS CHANGE

Emil Casper, comedian; Daisy Mayfair, soubrette, and George Slocum have been placed by Roehm and Richards in Syracuse. They have engaged Fay Shirley for the "Girls from the Follies" and Arthur Steree for "Some Show," replacing Charles Lewis.

WALTERS NOT GOING WEST

F. E. Walters will remain in advance of George F. Belfrage's "Hip! Hip! Hooray Girls" on the Columbia Circuit. He was to have deserted burlesque and gone West at an early date to handle the publicity for a big moving picture feature.

STOKES RECOVERS VOICE

MINNEAPOLIS, Minn., March 16.—Al Stokes, juvenile of the "Hello Girls" company, who lost his voice recently while playing Chicago, has entirely recovered and is yodling as well as ever. He will remain with the show.

PEARL LAWLOR WELL AGAIN

CHICAGO, Ill., March 10.—Pearl Lawlor, prima donna of the "Broadway Belles," returned to show and opened at the Englewood today. Miss Lawlor has been out of the show on account of illness for nine weeks.

MACK BUYS NEW BOAT

J. Herbert Mack visited his New Jersey estate last week, preparatory to opening the house for the season. A new power boat will be added to his "stable" this season.

JERMON SIGNS COOPER

CHICAGO, Ill., March 16.—John G. Jermon, while in St. Louis last week, signed Harry "Hemie" Cooper for one more year. He will have a new book, but will retain the same title of the show.

HOWIE AT THE LONDON

Frank Howie, stage manager, has returned to the scene of his earlier endeavors, and is now the electrician of the old London, on the Bowery, New York.

EXTON REPLACES LESSOR

Billy Exton is doing the advance work for the "Hello Girls" show, succeeding Lou Lessor, who is in John Hopkins Hospital, Baltimore, for treatment.

MARKS SIGNS CONTRACT

CHICAGO, Ill., March 14.—Joe Marks has signed a three-year contract, commencing next season, with Joe Oppenheimer. Marks will be again featured with the show.

NAT GOLDEN WINS DIVORCE

Nat Golden, advance man for the Dave Marion Show, was granted a divorce last week, by Judge Foster, of the Supreme Court, from Mildred Gilmore.

PEREZ PUTTING ON STOCK

Raymond Perez is putting on the stock burlesque at the Fourteenth Street Theatre, New York.

The snappiest and catchiest melody he ever wrote with an up to the minute lyric by HOWARD ROGERS

[illegible]

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[illegible]

Uptown Prof. Rooms, AL. COOK, Manager
1562 Broadway, NEXT TO PALACE THEATRE

PRINCESS ZULEIKA is playing the Poli Circuit.

Harry Breen is now appearing on the Moss Circuit.

Eddie Horan is the father of a son, born March 12.

Bob Sterling will be seen in a new black-face act shortly.

"**Lake's Comedy Circus**" will open March 25 on Moss time.

Clayton Macklem's father died Feb. 9 at Toledo, Ohio.

Kilbourn Gordon is now doing press work for William A. Brady.

Charlie Gibbs, mimic, opened in a new act on Loew time this week.

Wallace Ham is doing the publicity work for "Keep Her Smiling."

Roy Atwell is touring the army cantonments with a vaudeville act.

Les Kelors is playing Southern time under the direction of Max Gordon.

Nan Sullivan and Co. will open shortly on Loew time after a Western route.

Lillian Seabert, of the Seabert Sisters, has joined Bostock's riding school.

Ruth Thompson is in the cast of "Flo-Flo," taking the part of Angelina Stokes.

Andy Rice is appearing on Orpheum time under the direction of Max Gordon.

Beulah Poynter has been granted a divorce from her husband, John W. Bowers.

M. Thor was in Wheeling, W. Va., last week looking after his "Hello, Egypt" girl act.

Vernon and Barlow, two girls in a singing classic, opened on Moss time this week.

The Paramount Four, an operatic singing quartette, will open shortly on Moss time.

Stewart and Mercer will open on Orpheum time May 5 at Winnipeg, Manitoba.

Lawrence D'Orsay has returned to the cast of "Sinbad," after an attack of pneumonia.

Raymond E. Elder has taken over the management of the Isis Theatre, at Houston, Tex.

Conrad and Goodwin have a new musical act under the direction of Allen and Green.

The Gosman Twins opened last week at Healy's Golden Glades in songs and dances.

James J. Oates, of the A. H. Woods offices, has joined the United States naval reserves.

"**Norinne of the Movies**" will open on the Loew time, starting in New York, March 25.

Lillian Mortimer and Company will open in a new act at Loew's Orpheum March 25.

Grace Darling has been added to the cast of "Rock-a-Bye Baby," the Selwyn musical piece.

Hellkvist's Fire Divers left last week for Atlanta, Ga., to join the Crouse Greater Shows.

Mabel Troutman, who was in the cast of "Upstairs and Down," is laying off for several weeks.

ABOUT YOU! AND YOU!! AND YOU!!!

N. T. Granlund, publicity director for the Loew Circuit, was in Montreal last week on business.

Tom Jones has in rehearsal or in preparation several new girl acts which will be produced shortly.

George Sidney, with "Oh, Look!" at the Vanderbilt Theatre, suffered an attack of tonsillitis last week.

Ed. P. Lyons, former vaudeville theatre manager, is now with the Wilmer and Vincent offices.

Walter Clander, musical director of the Gayety Theatre, Milwaukee, has written a new waltz song.

Bert Williams has had to lighten his work with the Ziegfeld "Follies" on account of his health.

William Fox is captain of a team in the campaign being conducted by the Knights of Columbus.

The Rambler Sisters, in a new act, are playing Southern time under the direction of Max Gordon.

J. H. McCarron is back from Spartansburg, where he visited his son, Thomas J., who is in the army.

Bert Leighton and Lillian Whitehead will open in a new act at Trenton, N. J. soon on United time.

Frank Frain, treasurer of the Amsterdam Theatre, has enlisted in the United States navy as yeoman.

Estelle Bonaff, secretary to Tom Jones, has returned from a three weeks' vacation spent at Lakewood, N. J.

Benny Ryan, of Ryan and Lee, is overhauling the material formerly used by Jack Sidney, for a new act.

William Grossman, of the legal firm of House, Vorhaus and Grossman, left last week on a Western trip.

Clark's Hawaiians have been booked solid for the remainder of the season on Loew time by Sam Baerwitz.

Delmore and Moore have a novelty act, entitled "Seen Behind the Scenes," which opened on Loew time last week.

Arline Blackburn, three years old, is now with "The Copperhead," the Barrymore play, at the Shubert Theatre.

Max Spiegel has returned to New York City from a business trip to Indianapolis and other Middle Western cities.

Allen and Green are booking the American Theatre, in Freeport, L. I., two days a week—Wednesday and Saturday.

William Trainor and Company have a new comedy skit called "The Simple Life." It opened on Loew time last week.

Clarence Gaskel was married in Philadelphia last week to Phoebe Byrnes, a non-professional, of the Quaker City.

Jackson and Nichols have a new act which has been booked over U. B. O. time by Joe Patesmith and Gene Hughes.

Wm. H. Crane has been booked to play the Orpheum Circuit by Wm. L. Lykens. He opens in Los Angeles next week.

Alexander Leftwich has been engaged by Florenz Ziegfeld, Jr., as stage director of the "Midnight Frolic," in the "Cocoanut Grove," atop the New Amsterdam Theatre.

Rose Kessner has succeeded Florence Johns in the role of Pandora Buncombe in "Toot-Toot" at the Cohan Theatre.

Robert C. Harris, press agent of the Grand Opera House, Cincinnati, has been elected trustee of the Cuvier Press Club.

Louis Bennison, star of "Johnny Get Your Gun," was the guest recently of the Newspapermen's Club of San Francisco.

George Trimble, who was engaged for the London production of "Going Up," has had his sailing date deferred three weeks.

Leon Friedman, who heralds the advent of the "Follies" on its annual tour, was in New York for several days last week.

Ruth Budd has arrived in the United States from Australia, and has been booked for some U. B. O. and Orpheum time.

The Four Musical Hodges are staging a new act produced by Jack Henry. The offering has special scenery and lighting effects.

Lou Tellegen became a full-fledged American citizen last week when Judge Augustus N. Hand gave him his final papers.

Peggy Hopkins will desert the screen and return to the stage in "Rock-a-Bye, Baby," in which she will play an important role.

Dore and Cavanaugh, dancers, have been engaged by Flo Ziegfeld, Jr., for his Midnight Frolic atop the New Amsterdam Theatre.

The Carl Eugene Troupe appeared at the Forty-fourth Street Theatre Sunday under the direction of Dave Green in a benefit for soldiers.

Burns and Jose have a new spinning act which opened at Loew's American Theatre last Thursday under the direction of Tom Jones.

Willard Holcomb has resigned as press agent for "Chu Chin Chow" to accept a special publicity job with the Fox Film Corporation.

Rowley and Tointin were compelled to leave the bill at the De Kalb Theatre last week on account of the sudden illness of Miss Tointin.

The Ishikawa Troupe of Japanese have arrived in the East and are playing the Moss Circuit. They will be seen on Loew time shortly.

"**Fun in a Cabaret**," a new girl act, starring Frank Nagel, with nine people, six of them girls, will be produced shortly by Tom Jones.

Pealson and Goldie have signed a contract for twenty-five weeks on the Loew and Pantages circuits under the direction of Sam Baerwitz.

The Hazel Kirk Five, a new musical comedy, will have its first New York City showing Thursday, when it will open at Loew's American.

Stevenson and Nugent have reunited after several years and will be seen in a new act on Moss time soon under the direction of Jack Linder.

Christy McDonald opened last week in a new act on the Poli Circuit. It was written by Claude Bostock and Neville Fleeson and will be seen at the Palace April 8.

Jane Chesney, formerly with the "Good Bye, Boys" company, has joined Harry Sauber's "Say Uncle" act, in which he is featuring Arthur Dunn.

Jose Rubens, until recently with Mrs. Fiske, will play Romeo opposite Laurette Taylor's Juliet when the latter revives Shakespeare at the Criterion.

Lillian Green, formerly with Billy Curtis' office, has assumed direction of the cabaret department in the Billy Sharp offices in the Strand Building.

Col. Jack George, who has been doing a single in vaudeville, is now working with a partner under the title of George and May. They have a new act.

Janet Velie, prima donna, has been engaged for the cast of "The Kiss Burglar," a new musical play which William P. Orr and Jack M. Welch are producing.

Henry A. Tyburn, who formerly was in vaudeville with an act called "See America First," has passed his examination as an ensign in the United States Navy.

Paul M. Davis, for many years connected with the Gilmore Theatre at Springfield, Mass., has been appointed manager of the Park Theatre, Manchester, N. H.

Lon Smith, of Smith and Farmer, who, some time ago, joined the navy aerial corps, is on a three weeks' furlough, and is doing a vaudeville turn in the interim.

Jack Gleason, accompanied by Fred Block, is on his way to California in the interests of the New York Catholic War Fund. Block is engaged in Government business.

Royal Byron, whose last theatrical engagement was with Arnold Daly prior to his enlistment as a yeoman in the navy, has been promoted to the grade of warrant officer.

Jack Sidney, brother of George Sidney, and Billie Townley opened a new act at Proctor's One Hundred and Twenty-fifth Street Theatre Monday under the direction of Charles Beerbauer.

Edith Eynne Matthison will be starred in "The Army With Banners," a comedy by Charles Rann Kennedy, under the management of George H. Brennan, which will open in New York early in April.

George Schindler, "wizard of the Harmonica," was prevented by sickness from opening at the Empress, Cincinnati, last week. Davis and Felzigibben, song and dance team, took his place on the bill.

Mitchell Lichter, brother of Al Lichter, and formerly with the Ackerman-Harris interests, has arrived in New York City from San Francisco, and intends to engage in the motion picture business here.

Billy Carney, formerly of "Tango Shoes," is now associated with the Barnum and Bailey shows as head of the commissary department. He left for Bridgeport, Conn., the winter quarters of the "greatest show on earth," last Friday.

Arthur Moskowitz, formerly manager of the Lyceum, the Bijou and the Grand Theatres, in Memphis, Birmingham and Atlanta, respectively, has been promoted to corporal in the United States Army. He is a brother of C. C. Moskowitz, of the Loew executive offices.

Little Jack Connor, the six-year-old child actor who takes the part of Jackie in the film "Woman and the Law," adapted from the De Saulles murder case, will appear in vaudeville shortly, under the direction of Jack Levy. He will do a single, consisting of singing and dancing and imitations of leading stage celebrities. The act will be tried out on U. B. O. time in a New Jersey city.

READ THE WORDS, PLAY THE MUSIC, THEN YOU'LL SEE WHY THE SONG IS GOING TO GET A BIG PLAY IN THE "SATURDAY EVENING POST", ISSUE OF MARCH 23RD.

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COPY!**

"GEE! I LIKE THAT SONG"
That's what they all say

Bring Back My Daddy To Me

Words by
WILLIAM TRACEY
and HOWARD JOHNSON

Valse Modto

Music by
GEORGE W. MEYER
By the Composer of
"MY MOTHER'S ROSARY"

VOICE

A sweet lit-tle girl sighs with bright gold-en curls Sat play-ing with
Her Ma soft-ly and tears fill her eyes As she hears her
toys on the floor dear ba-by's plea— Her Dad went a-way to en-ter the fray At the
start of this long bit-ter war She an-swears "My dear, if Daddy were here What a
wonder-ful pres-ent would be" Her moth-er said dear your birth day is
near To-mor-row your res-ents I'll buy The dear lit-tle child quick-ly
turn With hon-or and jus-tice and right— There's more lit-tle girls in this
looked up and smiled Then said, with a tear in her eye.
grief strick-en world All say-ing the same thing to night

CHORUS

I don't want a dress or a dol-ly Cause dol-lies get
brok-en'round here I don't want my skates, the books or the slates You
bought for my birth-day last year— If you'll bring the pres-ent I ask for
Dear Moth-er how hap-py I'll be. You can give all my toys To some
poor girls and boys But bring back my dad-dy to me

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appeal is
so plaintive
that your
audience
will feel just
like picking
the kid up and
hugging it.**

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MORGAN AND GRAY

Theatre—Loew's Victoria.
Style—Playlet.
Time—Fifteen minutes.
Setting—Special, in two.

Morgan and Gray, a man and a woman, have a talking sketch having to do with the contrariness of a young husband of a year, who, apparently having got out of the wrong side of the bed, finds fault with everything his wife does, each complaint, as often is the case in real life, proving a boomerang.

For instance, he couldn't find this and some one had misplaced that, only to discover that the wanted article was exactly where he had put it. After gulping a hasty breakfast, complaining at each mouthful that it is her fault that he is late for the office, and blaming her for letting him stay in bed after she had called him, he bolts for the door, only to come face to face with the Sunday paper. The two had forgotten that it was Sunday.

The act got many laughs and a lot of applause. The setting is that of a dining room and, during the unfolding of the story, shows them at breakfast.

T. D. E.

WALTERS AND WALTERS

Theatre—Proctor's Fifty-eighth Street.
Style—Ventriloquial.
Time—Fifteen minutes.
Setting—In one.

Walters and Walters, a man and a very pretty young woman, have a good ventriloquial act. The work of the young woman is the best because it apparently is the more difficult.

She comes on in a nurse's frock, which becomes her, and opens the act with a song. Her partner then enters, leading a velocipede, astride which are the figures of two dummies, a boy and a girl. After some cross-fire, the two get down to the usual business of such acts, the routine being broken only by an excellent imitation of a crying baby by the young woman. This was the best part of the act. She also sang a lullaby which pleased. The boy dummy uses the girl dummy as a foil for the comedy of the act. "And you know it" is the catch word of the act. The work of the two got applause which should have been satisfying to them.

T. D. E.

CARLETON AND MONTROSE

Theatre—Fifty-eighth St.
Style—Talking and singing.
Time—Fifteen minutes.
Setting—In one.

Carleton and Montrose are two women, one of them a nut comedienne. They open with the taller of the two, singing a song which is interrupted by the other, who starts "kidding" her.

A lot of funny talk follows, during which the comedienne does an eccentric dance. Some more talk then follows and a song by the comedienne. The taller woman then gives some imitations of animals that are very good.

For an encore they did an Irish reel that was well liked. These girls should find no trouble in getting plenty of bookings, as they have the goods and know how to put them over.

S. K.

MOSKOFF AND FLOSSIE

Theatre—Loew's Delancey St.
Style—Singing and dancing.
Time—Twelve minutes.
Setting—Full stage.

This act opens with a poorly rendered duet, followed by a muscle control exhibition by the woman, Flossie. She follows this with some pretty good stunts on the rings. Moskoff then sings an English song, after which they close with a Russian Peasants' song and dance.

This couple are jacks of all trade and masters of none. What they should do is to eliminate their singing entirely, for neither has any singing voice, and try to improve on their dancing and acrobatics.

H. K.

NEW ACTS AND RE-APPEARANCES

(Continued from page 9)

FAY AND KENT

Theatre—Eighty-first Street.
Style—Singing and talking.
Time—Fifteen minutes.
Setting—In one.

Elfie Fay and Eleanor Kent, comedienne and prima donna, have a sure-fire laughing hit. The two got a resounding hand upon their first appearance.

They open with a song which Miss Fay burlesques. Then follows a line of cross-fire and the springing of several jokes and gags, some of which are new and, at least, one or two of which are not. Miss Kent, as a haughty society woman, tells her partner she wants her to "polish" herself, so that she may be presented at court. Miss Fay, affecting a "souse," says she (hic) has been there. Their third number is a song, with a burlesque on grand opera for a finish. Miss Fay then sings a comic song, in which she pulls a lot of grimaces, each of which causes a laugh. Miss Kent then appears in the orchestra pit in the uniform of a French aviator and, taking the baton from the leader, directs the orchestra in a patriotic number, which she sings and which was so well liked when seen that she took two encores. Miss Fay then comes on in Scotch kilts, and the two finish with a song.

The act is a corking good one, and was rewarded with great applause. T. D. E.

VICTOR CARTER AND DOG

Theatre—Olympic (Tryout).
Style—Trained dog.
Time—Fifteen minutes.
Setting—Full stage.

Victor Carter is presenting a highly trained canine whose ability to add, subtract, divide and perform other mathematical stunts evidences the fact that the former is an animal trainer of no mean ability.

Carter opens with a whistling solo and a song, which should immediately be discontinued, as it means nothing to the act. As soon as Carter gets down to the meat of his turn, he will have an act that will pass in any of the smaller houses and might later easily make the bigger theatres. Almost no signals are used by Carter while putting the dog through his routine of tricks. This is rather unusual for an act of this sort and a mark decidedly in its favor. Carter needs stage experience very badly and several weeks in the bushes will do him a world of good in acquiring poise and presence.

H. E.

AH LING FOO

Theatre—Fifty-eighth St.
Style—Illusionist.
Time—Ten minutes.
Setting—In four.

Ah Ling Foo is presenting a novel illusion act which is fast and snappy.

His first trick is one in which he makes pigeons come out of a bowl of sand. More tricks with rabbits, flowers and ducks follow, and, for a closer, he makes a tub of water appear from underneath a blanket. And when he pours it into an empty bathtub, two ducks come out.

His turn is an ideal opening act for a family or high class neighborhood house.

S. K.

REIDELL SISTERS

Theatre—Olympic (Tryout).
Style—Singing and dancing.
Time—Twelve minutes.
Setting—One.

Reidell Sisters present a nicely arranged routine of songs and dances. The act is neatly costumed and, with a little playing, can readily be whipped into a pleasing small time number. The girls are both good toe dancers. The turn went very well at the Olympic.

H. E.

LYDA McMILLAN AND CO.

Theatre—Proctor's Fifty-eighth St.
Style—Comedy-drama playlet.
Time—Ten minutes.
Setting—Full stage.

This act has to do with a young couple who want to get married, a crusty male parent who opposes the match, and a camouflaging matchmaker in the person of the girl's aunt. The latter, representing herself as the girl's mother, seemingly opposes the match, which arouses the contrariness of the boy's father, who determines that his son shall marry whom he pleases. He imparts this tidings to his son by 'phone, and the aunt has accomplished what she really set out to do.

The act affords amusement, but is not without its faults. The portrayal of the character of the girl's mother is a bit overdone by Miss McMillan, who, at all times, is exuberant to the point of hysterics. Silliness, while probably more apropos, might be a little harsh. The old man's reception of the "mother," of whose identity he was ignorant, was unnatural, because it was discourteous and brusque. With the rounding off of the rough edges alluded to, the act should go better.

T. D. E.

BEATRICE CURTIS

Theatre—Proctor's 58th St.
Style—Singing.
Time—Ten minutes.
Setting—In one.

The least said about this act, the better. At best, it is but mediocre and can hardly hope for bigger time than it is now playing.

Miss Curtis is pretty, but she can't sing and, at this particular performance, her first two offerings failed to arouse the slightest ripple of interest. The act was saved only by reason of the fact that the martial air of her third number, happily for her, struck a responsive chord.

Her last number was a raggy conception, which went about as well as her first two endeavors. She took one encore without the slightest encouragement. As has been said, Miss Curtis is pretty and wears a pretty frock becomingly. But that is all.

T. D. E.

OLIVOTTI, MOFFETT & CO.

Theatre—Eighty-first St.
Style—Music and dancing.
Time—Ten minutes.
Setting—Full stage.

Olivotti, Moffett and Clare, two men and a woman, have a good musical and dancing act. The offering opens with one of the men, seated, playing ukelele music on a guitar. Almost every musical act nowadays introduces these imitations, and most of them are using Hawaiian music several seasons' old. The other male member of the trio and a pretty young woman do some fancy dancing with a spectacular finish, the woman being handled as if she were an Indian club, but at all times with ease and grace. Some pretty costumes are worn by the young woman and her partner.

T. D. E.

FELIX AND DAWSON GIRLS

Theatre—Proctor's 58th St.
Style—Singing, talking, dancing.
Time—Fifteen minutes.
Setting—Full stage.

This act is fair entertainment. It introduces two girls and an uncle, the latter with a penchant for cabarets, who attempts a "souse," does some acrobatics on top of a table, and gets some laughs out of a bit of by-play with a collar, which he repeatedly throws into a side-board drawer without a bottom. The girls sing and dance and display several pretty gowns to advantage. The action drags at times and the act, at best, has little to recommend it. The whole act had better be re-written.

T. D. E.

KIRALFY CHILDREN

Theatre—Olympic (Tryout).
Style—Songs and dances.
Time—Fourteen minutes.
Setting—One and full stage.

The Kiralfy children are clever youngsters. The boy appears to be about eleven and the girl about nine years of age. They go through their paces like veterans, however, despite their youth.

The act opens with a double song in one. Then follows a sort of combined Gypsy-Russian dance on full stage. A velvet drop is used to back up this number. The boy is agile and does difficult Russian steps wonderfully well. The little girl, who is decidedly pretty, also dances with a grace and spirit far beyond what one might expect from a child of her age. A toe dance, a recitation and a red-fire patriotic number are other strong features of the act. The costumes worn are expensive looking and always in good taste.

The entire act, however, should be done in one, the full stage number occasioning a wait that could be easily overcome if this suggestion is carried out.

H. E.

SOLDIER ROSE

Theatre—Olympic (Tryout).
Style—Songs.
Time—Ten minutes.
Setting—One.

Soldier Rose possesses a sweet tenor voice which he uses to good advantage in three songs, two of which are of the sentimental variety and the other a rag number.

Rose appears in the uniform of a Canadian infantry regiment. He has received official permission from the British military authorities to wear the regiments on the stage. He was on the western front for two and one-half years, the better part of which period was spent in the trenches. He was wounded three times and was only recently discharged from the service. All of the foregoing is contained in an announcement made before his entrance.

Rose should, however, acquaint the audience with these interesting facts himself. It might be an excellent idea to add a few of his experiences also. With a short talk added to his songs, Rose can easily develop a small time single that should be in big demand.

H. E.

"THE GREAT VULCANO"

Theatre—Eighty-first St.
Style—Strong jaw.
Time—Eight minutes.
Setting—In four. Special.

The Great Vulcano is a man. He does strong jaw work and does it well. He opens with a chair-swinging trick, taking one in his teeth and swinging it around his head. He then seats his assistant, a woman, in the chair and, holding them both in his teeth, walks up and down a set of stairs. He next balances a big carriage wheel in his teeth.

His next trick is one where his assistant seats herself in a miniature couch and plays the mandolin while he holds the couch and woman in his teeth. For his last he balances a motor-cycle, which the woman rides, in his teeth. The last stunt was the best of them all and put the act over for a hit, when reviewed. Vulcano has an ideal opening or closing act, and should find no trouble getting bookings.

S. K.

NITA JOHNSON

Theatre—Fifty-eighth St.
Style—Singing comedienne.
Time—Twelve minutes.
Setting—In one.

Nita Johnson is a blond haired little miss with a sweet voice and lots of personality. She opens with a popular number, then follows with a violin number, in which she gives an imitation of a violin. For a closer she discloses a double voice, singing an operatic duet. For an encore number she uses a high class war ballad. She should find lots of work on the better small time, and family houses.

S. K.

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You
Must
Come
Across

Watch this bird, it will
be released soon.

By the "Oh, Johnnie
Oh" Boys, Ed Rose
and Sgt. Abe Olman.

U. R. O.

NEW YORK CITY.

Palace—Bessie McCoy—Victor Moore—Koun Sisters—Van & Schenck—Byron & Lee—"Rubeville"—Odile & Seals—The Creightons. (One to fill.)
 Riverside—Rooney & Bent—Dolly Connelly—Santos & Hayes—Bandbox Revue—"Camouflagé"—Susan Tompkins—The Misses Chalfonte.
 Royal—Eddie Leonard—Jas. & Bonnie Thornton—Courtney Sisters—Gilbert & Friedland—Bert & Harry Gordon—Morris & Campbell—Russell & Ward—Parish & Peru—Jack & Cora Williams—Jas. J. Morton.
 Colonial—DeHaven & Parker—McDevitt, Kelly & Lucy—Richards & Kyle—Bob Hall—Bennett Sisters—The Duttons—Robert Bosworth & Co.
 Alhambra—Bessie Clayton & Co.—"Submarine F"—Oliver & Oip—Eddie Dowling—Morris & Campbell—Britt Wood—Moss & Frey—"Girl in the Moon."

BROOKLYN.

Bushwick—Jack Wilson—Three Dooleys—Wm. Canton & Co.—Frank Carter—Watson Sisters—Little Billy—Bert Levy—Ben Beyer—Joyce, West & Moran—Prosper & Maret.
 Orpheum—Annette Kellermann—Elinore & Williams—Steve D. O'Rourke—Moon & Morris—Hunting & Francis—Fox & Ward—Three Kanes.

BOSTON, MASS.

Keith's—Mignon—Halligan & Sykes—Mullen & Cogan—Lloyd & Wells.

BALTIMORE, MD.

Maryland—Gladys Hanson—Jas. Lucas & Co.—Pink's Mules—Mollie King—Lou Holts—Bradley & Ardine—Mack & Vincent—Mystic Hanson Trio.

BUFFALO, N. Y.

Keith's—Bert Fitzgibbons—Nina Payne—Young & April—Farrell—Taylor Co.—Eddie Borden—Flanagan & Edwards—Ellenbeth Brice & Co.—Gallati's Menkeys.

CINCINNATI, OHIO.

Keith's—Dickinson & Deager—Alex. O'Neil & Sexton—"Bonfires of Old Empires"—The McIntyres—Cecil Cunningham—Ashley & Allman—Castling Larrys.

COLUMBUS, OHIO.

Keith's—"Forest Fires"—Mankichl Troupe—Rudloff—Sylvia Clark—Rome & Cox—F. & L. Bruch—Milton & DeLong Sisters—Dorothy Hayes Co.

CLEVELAND, OHIO.

Keith's—Marck's Lions—Tennessee Ten—Hallen & Fuller—Ed Reynard—Abbott & White—Arnold & Florence—Milt Collins—Maleta Bonconi—Margot Francois & Phillips—Joe Jackson.

DETROIT, MICH.

Miles—Rath Bros.—Holmes & Buchanan—Margaret Young—McIntyre & Heath—Clark & Hamilton—DuPre & DuPre.

DAYTON, OHIO.

Keith's—Joe Browning—William Ebs & Co.—Medlin, Watts & Towns—Three Johns—Leroy, Lytton & Co.—Gerald—Robt. Edison & Co.

GRAND RAPIDS, MICH.

Keith's—Ed Reynard—Norwood & Hall—Pietro—Gen. Pisano & Co.—Lightners & Alexander.

HAMILTON, CAN.

Keith's—Will J. Ward & Girls—Gould & Lewis—Gordon & Rica—Bert Melrose—Swor & Avey—Diamond & Granddaughter.

INDIANAPOLIS, IND.

Keith's—Six American Dancers—Lambert & Ball—Jennie Middleton—Al. & Fannie Steadman—"Motor Boating"—Carrie DeMar Co.—Wilfred Clark & Co.

LOUISVILLE, KY.

Keith's—Marguerite Farrell—Bostock's Riding School—Frank Shields—Stella Mayhew—Moore & Whitehead.

MONTREAL, CAN.

Keith's—John B. Hymer & Co.—Three Chums—Adair & Adelphi—James Watts Co.—Lunnette Sisters—Porter J. White & Co.

PHILADELPHIA, PA.

Keith's—DeLeon & Davies—Olga Mishka—Vallecia's Leopards—Harry Ellis—Evelyn Nesbit—Page, Hack & Mack.

PROVIDENCE, R. I.

Keith's—Jim & Marion Harkins—Eleanor Cochran—Imhoff, Conn & Coreene—Lamb & Morton—"The Stampede"—Lovenberg Sisters—Josie Heather—Sam Hearn.

PITTSBURGH, PA.

Keith's—Duffy & Ingills—Wm. J. Reilly—Trix Friganza & Co.

ROCHESTER, N. Y.

Keith's—Primrose Four—David Saperstein—Fern & Davis—Brendel & Burt—Bertie Ford—Lillian Shaw—Clayton & White.

TORONTO, CAN.

Keith's—Mr. & Mrs. Jimmie Barry—Walter Brower—Frances Kennedy—Sanson & Dellia—Kirksmith Sisters—Santley & Norton—Helen Gleason & Co.

TOLEDO, OHIO.

Keith's—Seven Bracks—Belle Baker—Earl Cavanaugh & Co.—Ed Morton—Claire Vincent & Co.—O'Neil & Walmsley—Beaumont & Arnold—Henshaw & Avery.

WASHINGTON, D. C.

Keith's—McIntosh & Maids—Chas. Howard Co.—Bert Hanlon—Jack Wilson Co.—Marie Nordstrom—D. Hall Crane & Co.

YOUNGSTOWN, OHIO.

Keith's—Lyons & Yocco—McMann & Chappelle—Howard & White—Pederson Brothers—Edward's Song Revue.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Lady Duff Gordon—Bob Matthews & Co.—Whiting & Burt—Lemare & Gallagher—Collins & Hart—Winona Winters—Stanley & Birnes—Cameron Sisters.

VAUDEVILLE BILLS

For Next Week

Palace—Julian Eltinge—Donahue & Stewart—"Somewhere in France"—Misses Campbell—Harold Dukane Three—Tyler & St. Claire—Herbert's Dogs.

CALGARY, CAN.

Orpheum—Elizabeth Murray—Billy Reeves & Co.—Four Haley Sisters—Bronson & Baldwin—Helen Savage & Co.—Gwen Lewis—Jack Clifford & Cox.

DENVER, COLO.

Orpheum—"Altruism"—Scarpoff & Varvara—Ziegler Twins & Band—Stan Stanley—Bernhard & Janis—Emma Carus & Comer—Reynolds & White.

DES MOINES, IOWA.

Orpheum—Edwin Arden—Robbins—Bailey & Cowan—Avon Comedy Four—Laura Hoffman—Selma Braats—Sheehan & Regay.

DULUTH, MINN.

Orpheum—Frits Echeff—Eddie Carr & Co.—Ziska & King—Herbert Clifton & Co.—Hedges & Hedges—Vercel—Toney & Norman.

KANSAS CITY, MO.

Orpheum—Jos. Howards Revue—Bessie Remple & Co.—Comfort & King—Mack & Earl—Boothby & Everdeen—John Clark & Co.—Montgomery & Perry.

LOS ANGELES, CAL.

Orpheum—Cecil Lean & Mayfield—Harry Holman & Co.—The Sharrocks—Alfred Latell & Co.—Morton & Glass—Harry & Etta Conley—Al Shayne—Cressey & Dayne.

LINCOLN, NEB.

Orpheum—Four Marx Bros.—Fainova's Gypsies—"The Proville Recruit"—Ruth Royce—Apdale's Animals—Roubie Sims—Moore & Haeger.

MINNEAPOLIS, MINN.

Orpheum—Ruth St. Denis—Harry Von Fossen—Holt & Rosedale—Rajah & Co.—Ruth Osborne—Three Darling Sisters—"For Pity's Sake."

MEMPHIS, TENN.

Orpheum—Conroy & Lemaire—Low Dockstadter—Toots Paka & Co.—Betty Bond—Herbert's Dogs.

MILWAUKEE, WIS.

Orpheum—Eddie Foy & Family—Bert Swor—Nonette—Kenny & Hollis—Cartnell & Harris—Delvolos—Frank Crumit—Le Grohs.

NEW ORLEANS, LA.

Orpheum—Mme. Sarah Bernhardt—Milo—Yvette & Saranoff—Fern, Bigelow & Mehan.

OMAHA, NEB.

Orpheum—Sallie Fisher & Co.—Alan Brooks & Co.—Bernie & Baker—Cole, Russell & Davis—King & Harvey—"Five of Clubs"—Claude M. Roode & Co.

OAKLAND, CAL.

Orpheum—"Corner Store"—Sarah Padden & Co.—Will Oakland & Co.—Phina & Co.—Val & Ernie Stanton—Regal & Bender—McDonald & Rowland.

PORTLAND, ORE.

Orpheum—Blossom Seeley & Co.—Varden & Perry—Hatch Kitamura Trio—"In the Dark"—Reed & Wright Girls—Lucille & Cockle—Capt. Anson & Daughters.

ST. PAUL, MINN.

Orpheum—"The Naughty Princess"—Edwin George—Hudler, Stein & Phillips—Anna Chandler—Boyarrr Troupe—Taylor Trio—Harry Green & Co.

SACRAMENTO, STOCKTON AND FRESNO, CAL.

Orpheum—Gertrude Hoffman—Kelly & Galvin—Leo Beers—Hanlon & Clifton—Allan Shaw.

SALT LAKE CITY, UTAH.

Orpheum—Hyams & McIntyre—Harry Beresford & Co.—Harry Gilfoyl—Elida Morris—Kerr & Weston—Santi & Co.—Cycling Brunettes.

SAN FRANCISCO, CAL.

Orpheum—Kalmier & Brown—Marion Harris—Franklin & Co.—Foster Ball & Co.—Three Weber Girls—Basil & Allen—Nellie Nichols—"Vanity Fair"—J. C. Nugent.

SEATTLE, WASH.

Orpheum—George Damerel & Co.—Wheeler & Moran—Cooper & Robinson—Haruko Onuki—La Zier Worth & Co.—Oaks & Delour—"In the Zone."

SPOKANE, WASH.

Orpheum—Morgan Dancers—Yates & Reed—Burley & Burley—Three Natalie Sisters—Tanza—Macart & Bradford—Harry De Coe.

ST. LOUIS, MO.

Orpheum—Valeska Suratt & Co.—Fanchon & Marco—Wellington Cross—Rice & Werner—Lewis & White—Herman & Shirley.

VANCOUVER, CAN.

Orpheum—Leona La Mar—Count Perrone & Oliver—Brodeau & Silvermoon—Dugan & Raymond—Loney Haskell—"Exemption"—Tasma Trio.

WINNIPEG, CAN.

Orpheum—Four Mortons—Constance Crawley & Co.—Dahl & Gillen—Grace De Mar—Margaret Edwards—Dingle & Weard—Beeman & Anderson.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—McWally & Ashton—Burnham & Allen—Great Howard—Jerome & Carson—Harry Brooks & Co.—Bush & Shapiro—Idanias Troupe. (Last Half)—Maria—Laypo & Benjamin—Lee & Cranston—Josie Flynn's Minstrels—Gus Brdman—"Easy Money"—Hal Langdon Trio—LaPalarian & Partner.
 Boulevard (First Half)—Green & Pugh—Alvin & Williams—Housh & LaVelle—Welch Mealy & Montrose. (Last Half)—Arthur Turelli—Leonard & Willard—Harry Brooks & Co.—Dunbar & Turner—Four Danubias.

Avenue B (First Half)—Mary Louise—Regal & Mack. (Last Half)—Zelaya—Nettie Carroll Troupe.

Graley Square (First Half)—Gertrude Cogert—Hall & O'Brien—Francis Morey & Co.—Hal Langdon Trio—Burns & Jose. (Last Half)—Parise Duo—Orben & Dixie—Kaufman & Lillian—Morgan & Grey—Jim Reynolds—"Dairy Maids."

Lincoln Square (First Half)—Frank & Milt Britton—Tommy Ray—McCormack & Irving—Clayton Maclyn & Co.—O'Connor & Dixon—Nettie Carroll Troupe. (Last Half)—Clinton & Rooney—Fabian Girls—Lillian Mortimer & Co.—Adams & Guhl—"Les Aristocrats."

Delancey Street (First Half)—Winchell & Green—Al Ricardo—Orben & Dixie—Nat Nasarro & Co.—Julia Curtis. (Last Half)—Lamont & Wright—Holmes & LaVere—Nat Nasarro & Co.—Tommy Ray.

National (First Half)—Parise Duo—Kaufman & Lillian—"What Every Man Needs"—Allman & Sykes—Four Danubias. (Last Half)—Winchell & Green—Chas. Gibbs—Clayton Maclyn & Co.—American Comedy Four.

Orpheum (First Half)—Bissert & Bailey—Flora Starr—Holmes & LaVere—Chas. Gibbs—Lillian Mortimer & Co.—Hoey & Lee—LaPalarian & Partner. (Last Half)—Felix & Fisher—Norton & Norton—Hall & O'Brien—Welch, Mealy & Montrose—Francis Morey & Co.—Julia Curtis—Grey & Old Rose.

Victoria (First Half)—McConnell & Austin—Fabian Girls—Leonard & Willard—Adams & Guhl—"Dairy Maids." (Last Half)—Florens Duo—McNally & Ashton—Burnham & Allen—"What Every Man Needs"—Adele Oswald—Harris & Manion.

BROOKLYN.

Bijou (First Half)—Arthur Turelli—Brown & Barrows—Raymond & Caverly—Pisano & Bingham—"Les Aristocrats." (Last Half)—Willie Smith—Housh & LaVelle—Raymond & Caverly—Jerome & Carson.

DeKalb (First Half)—Claude Ranf—Minetta Duo—"Officer 444"—Austin Stewart Trio—Parsons & Irving—Kalma & Co. (Last Half)—Frank & Milt Britton—Brown & Barrows—Green & Pugh—Great Howard—Alvin & Williams—Burns & Jose.

Warwick (First Half)—Gleasons & O'Houllhan—Sherman, Van & Hyman. (Last Half)—Minetta Duo.

Fulton (First Half)—Felix & Fisher—Clinton & Rooney—Maud Durand & Co.—Gus Erdman—Four Renee Girls. (Last Half)—Flora Starr—Weston & Flint—"Our Boys"—Hoey & Lee.

Palace (First Half)—Purcella & Ramsey—Harry Hoch—"Pretty Soft"—Josie Flynn's Minstrels. (Last Half)—Gleasons & O'Houllhan—Kitty Francis & Co.

BOSTON, MASS.

Orpheum (First Half)—Jim & Anna Francis—Saxton & Farrell—Sampel & Leonard—Murray Bennett—Dancing Kennedy. (Last Half)—Frank Carmen—Bursell & Parker—Frances Rice—McCloud & Carp—"Oh You Devil."

St. James (First Half)—Harry Tenda—Chas. B. Lawlor & Co.—Elliott & Mora—Foley & O'Neill—"Smart Shop." (Last Half)—Irma & O'Connor—Columbia City Four—Clark & Francis—Durkin Girls—Midnight Rollickers.

BALTIMORE, MD.

Hippodrome—Hobson & Beatty—Tracey & McBride—Cardo & Noll—Knapp & Cornela—Merian's Dogs.

FALL RIVER, MASS.

Bijou (First Half)—Frank Carmen—Bursell & Parker—Frances Rice—McCloud & Carp—"Oh You Devil." (Last Half)—Dancing Kennedy—Saxton & Farrell—Sampel & Leonard—Murray Bennett.

HAMILTON, CAN.

Loew's—Robinson & Dewey—Holden & Herron—Shannon & Annie—Betts & Childlow—"No Questions Asked."

MONTREAL, CAN.

Loew's—The Arleys—Lane & Harper—Al Fields & Co.—Walter Percival & Co.—Cantelero & Zardo—"Bohemian Life."

NEW ROCHELLE, N. Y.

Loew's (First Half)—Belle & Caron—Adele Oswald—Douglas Family. (Last Half)—Purcella & Ramsey—Storm & Marsden—Sherman, Van & Hyman.

NEWARK, N. J.

Majestic (First Half)—Cornella & Adele—Willie Smith—Morgan & Grey—American Comedy Four—Red & Blondy. (Last Half)—Claude Ranf—McCormack & Irving—O'Connor & Dixon—"Officer 444."

PROVIDENCE, R. I.

Emery (First Half)—Irma & O'Connor—Columbia City Four—Clark & Francis—Durkin Girls—"Midnight Rollickers." (Last Half)—Harry Tenda—Chas. B. Lawlor & Co.—Elliott & Mora—Foley & O'Neill—"Smart Shop."

TORONTO, CAN.

Yonge Street—The Norvellos—Chadwick & Taylor—Three Rosellas—Demarest & Dol—Ryan & Richfield—Burkhart & Gross—Fred V. Bowers & Co.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—Belclair Bros.—Mary Norman—Jos. Byron Totten & Co.—Elizabeth Cutty—Madison & Winchester—Gangler's Dogs.

CALGARY, CAN.

Pantages—Fanton's Athletes—Miller, Packer & Harman—Six Musical Noses—Wright & Davis—Mersereau & Co.—Gordon & Gordon.

DENVER, COLO.

Pantages—Tom Kelly—Bobby Tremaine—"The Bride Shop"—Jack Kennedy & Co.—Flo & Olla Walters—Rodriguez.

EDMONTON, CAN.

Pantages—Aerial Parts—Al Noda—Moore & Rose—Quigley & Fitzgerald—"Flirtation"—Great Leon.

GREAT FALLS, MONT.

Pantages—"Heir for a Night"—La France & Kennedy—Four Mayakos—Orren & Drew—Chandler & DeRose Sisters.

LOS ANGELES, CAL.

Pantages—Goldie & Ayres—Nancy Fair—Graber's Animals—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

MINNEAPOLIS, MINN.

Pantages—Gaston & Palmer—Ford & Goodrich—McConnell & Simpson—Diana Bonnar—"Peacock Alley."

OAKLAND, CAL.

Pantages—Eileen Fleury—Lawrence Johnson & Co.—Billy King & Co.—Hilton & Lazar—Countess Verona—Steiner Trio—Kulolia's Hawaiians.

OGDEN, UTAH.

Pantages (Three Days)—Cortez Trio—Rosamind—Jarvis & Harrison—The Langdons—Dixie Harris & Variety Four—Tony & Geo. Florens.

PORTLAND, ORE.

Pantages—Joe Reed—Topsy Turvy Equestrians—John & May Burke—Silver & Duval—Anderson's Revue—The Leland.

SEATTLE, WASH.

Pantages—Glen Echo—Cabaret De Luxe—Frank Morrell—Crew-Pates & Co.—Barly & Laight—Three Musical Maids.

SPOKANE, WASH.

Pantages—Wedding Shells—Lew Wilson—The Nation's Peril—Fisher & Gilmore—Degnon & Clifton.

SAN FRANCISCO, CAL.

Pantages—Steiner Trio—Countess Verona—Hilton & Lazar—Billy King & Co.—Lawrence Johnston & Co.—Kulolia's Hawaiians—Eileen Fleury.

SALT LAKE CITY, UTAH.

Pantages—Ti Ling Sing—Lottie Mayer & Co.—Brooks & Powers—"Lots & Lots"—Beatrice McKenzie—Johnny Singer & Dolls.

SAN DIEGO, CAL.

Pantages—Bobby Henshaw—Bachelor Dinner—Wilkins & Wilkins—Prescotts—The Kuehns—Minetti & Sidel.

TACOMA, WASH.

Pantages—Sinclair & Tyler—Five Metzetts—Bob Allbright—Kinkaid Kitties—June Mills & Co.—Zara Carmen Trio.

VICTORIA, CAN.

Pantages—Yucatan—Chung Hwa Four—Martha Russell & Andy Byrne—Mack & Velmar—Strenght Bros.—Georgia Chartres.

VANCOUVER, CAN.

Pantages—Singer's Midgets—Mary Dorr—Gilroy, Hayes & Montgomery—Hager & Goodwin—Uyeno Japs—"Fall of Rheims"—Adinova Trio.

WINNIPEG, CAN.

Pantages—"Peacock Alley"—Dianna Bonnar—Ford & Goodrich—Gaston Palmer—McConnell & Simpson.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Paul & Asella—Pease & Kues—Genara & Gould—Chief Bull Bear & Co. (Last Half)—Sylvester—Marion & Elliott—Four Sultanas.

Poli (First Half)—Nestor & Vincent—"Steam Fitters"—Evelyn May & Co.—Travato—Zuleika. (Last Half)—Christie MacDonald—Tom & Stasia Moore—Marsella Birds.

HARTFORD, CONN.

Palace (First Half)—Gladstone & Leonardo—Mr. & Mrs. Connelley—Hamamura Japs. (Last Half)—Paul & Asella—Guest & Newlin—Julia Redmond & Co.—"New Producer."

Poli (First Half)—Martin Bros.—Four Sultanas—"New Doctor." (Last Half)—More, Less & More—Two Stars—Genara & Gould—Zuleika.

NEW HAVEN, CONN.

Bijou (First Half)—DeWinters & Rose—Marion & Elliott—"Movie Studio"—Lewis & Hurst—Marcella Birds. (Last Half)—Pease & Kues—Chief Bull Bear & Co.—"Movie Studio."

Palace (First Half)—Green & Parker—Christie MacDonald—Ryan & Joyce—Six Virginia Steppers. (Last Half)—McLoughlin & Evans—Travato.

SCRANTON, PA.

Poli (First Half)—Kate & Wiley—Home & Wager—Ed Lee—Wrothe—Charlie Semon—"Down Home Ten." (Last Half)—Mack & Lee—Archer & Belford—Noodles Fagan & Co.

SPRINGFIELD, MASS.

Palace (First Half)—Sylvester—McLoughlin & Evans—Willing & Jordan—University Four—Oliver. (Last Half)—Maximilian Dogs—Mayo & Lynn—Fisk, Scott & Harrison—Six Virginia Steppers—Three Balsar Sisters.

WILKES-BARRE, PA.

Poli (First Half)—Mack &

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BIDE DUDLEY

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Music by
FREDERIC WATSON

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By
LEO WOOD

Author of "You Broke My Heart to Pass the Time Away," "Are You Half the Man Your Mother Thought You'd Be?" "I Wonder Where My Old Girl Is Tonight." A beautiful, sentimental ballad telling the true story of Mother Love, blended with a beautiful melody that continually haunts you. Without a doubt the greatest ballad of its kind ever written.

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ALFRED BRYAN

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Words by
ARTHUR FREED

A sweetheart's prayer for her loved one across the seas. A beautiful song, both in words and music, now being sung by Lola Wentworth, the marvelous vocalist in vaudeville. Suitable for any voice.

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Words and Music by
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Bushwick, Brooklyn, March 11.
Keith's, Providence, March 18.
Shea's, Buffalo, March 24.
Shea's, Toronto, April 1.
Orpheum, Montreal, April 8.

Temple, Hamilton, April 15.
Temple, Detroit, April 22.
Temple, Rochester, April 29.
Keith's, Dayton, May 6.
Keith's, Cincinnati, May 13.
Keith's, Columbus, May 20.
Keith's, Toledo, May 27.

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DRAMATIC AND MUSICAL

"Business Before Pleasure"—Eltinge, N. Y., Indef.
 Barrymore, Ethel—Empire, N. Y., Indef.
 "Boomerang"—Standard, N. Y., 18-23.
 "Cohan Revue, 1918"—New Amsterdam, New York, Indef.
 "Cheer Up"—Hippodrome, Indef.
 "Chu Chin Chow"—Century, N. Y., Indef.
 "Cure for Curables"—39th St., N. Y., Indef.
 "Cheating Cheaters"—Park Sq., Boston, Indef.
 "Copperhead, The"—Shubert, N. Y., Indef.
 "Dangerous Girl, A"—Waynesburg, Pa., 20; Altoona, 21; Johnstown, 22-23.
 "Daughter of the Sun"—Wheeling, W. Va., 20-21; Charleston, 22; Huntington, 23.
 Daly, Arnold—Hudson, N. Y., Indef.
 "Eyes of Youth"—Maxine Elliott's Theatre, Indef.
 "Everywoman"—Fayetteville, Ark., 20; Ft. Smith, 21; Hot Springs, 22; Little Rock, 23; Memphis, Tenn., 24-26.
 "Friendly Enemies"—Wood's, Chicago, Indef.
 "Follow the Girl"—44th St. Roof, N. Y., 11-16.
 "Fanny Free"—Garrick, Chicago, Indef.
 "Flo-Flo"—Cort, N. Y., Indef.
 "Gypsy Trail, The"—Loew's 7th Ave., 18-23.
 "Going Up"—Liberty, N. Y., Indef.
 "Girl from Broadway"—Kawene, 20; Atikokono, 21; Banning, 22; Mine Center, 23; Baden, Manitoba, 25; Powell, 26.
 "Getting Together"—Lyric, N. Y., 18-23.
 "Garden of Allah"—M. O. H., N. Y., 18-23.
 "Gay Lord Quex"—Princess, Chicago, Indef.
 "Hans & Fritz"—Akron, O., 20; Canton, 24; Erie, Pa., 25-26.
 "Happiness"—Criterion, N. Y., Indef.
 "Human Soul, The"—Spokane, Wash., 18-23.
 "Have a Heart"—Shreveport, La., 20-21; Vicksburg, Miss., 22; Greenville, 23; Greenwood, 25; Jackson, 26.
 "Hitchy-Koo"—Colonial, Chicago, Indef.
 "Her Country"—Punch & Judy, N. Y., Indef.
 Hamilton, Hollis—Boston, Indef.
 "Ikey & Abey"—(Western) (Geo. H. Bubb), North Manchester, Ind., 21; Hicksville, O., 22; Paulding, O., 23, season closes.
 "Jack o' Lantern"—Globe, N. Y., Indef.
 "Katinka"—Chestnut St. Opera House, Philadelphia, 18-23.
 "Lombardi, Ltd."—Morosco, N. Y., Indef.
 "Lilac Time"—Cohan's Grand, Chicago, Indef.
 "Little Teacher, The"—Playhouse, N. Y., Indef.
 "Leave It to Jane"—La Salle, Chicago, Indef.
 "Love Mill"—48th St., N. Y., Indef.
 "Let's Go"—Fulton, N. Y., Indef.
 "Land of Joy"—Forrest, Phila., 18-30.
 "Lord Lady Alky"—Lyric, Phila., 18-23.
 "Little Belgian, The"—Garrick, Phila., Indef.
 "Maytime"—Studebaker, Chicago, Indef.
 Mantell, Robt., Co.—Salt Lake City, Utah, 18-23.
 "Man Who Stayed at Home"—Playhouse, Chicago, Indef.
 "Man Who Came Back"—Plymouth, Boston, Indef.
 "Maytime"—44th St., N. Y., Indef.
 "Madonna of the Future"—Teller's Shubert, Brooklyn, N. Y., 18-23.
 "Music Master"—Powers, Chicago, Indef.
 "Man Who Came Back"—Adephi, Phila., Indef.
 "Masks, The"—Lexington, N. Y., Indef.
 "Miss Springtime"—Tremont, Boston, Indef.
 "Naughty Wife, The"—Cort, Chicago, Indef.
 "One Girl's Experience"—Freeland, Pa., 20; Stroudsburg, 21; Easton, 22; South Bethlehem, 23.
 "Oh, Lady, Lady"—Princess, N. Y., Indef.
 "Oh, Boy"—Casino, N. Y., Indef.
 "Once Upon a Time"—Olympic, Chicago, 18-23.
 "Oh Look"—Vanderbilt, N. Y., Indef.
 Ott, Bob & Co.—Nashua, N. H., 18-23.
 "Odds & Ends"—Majestic, Boston, Indef.
 "Pair of Petticoats"—44th St. Roof Theatre, Indef.
 "Parlor, Bedroom and Bath"—Republic, N. Y., Indef.
 "Polly With a Past"—Belasco, N. Y., Indef.
 "Pom-Pom"—Brookville, Ont., 20; Ottawa, Can., 21-23.
 "Rambler Rose" (Chas. Frohman, mgr.)—Illinois, Chicago, 18-30.
 "Rainbow Girl, The"—Colonial, Boston, 18-30.
 Robson, May—San Francisco, Cal., 25-April 6.
 Skinner, Otis (Chas. Frohman, mgr.)—Columbia, San Francisco, Cal., 18-23.
 "Success"—Harris, N. Y., Indef.
 "Successful Calamity, A"—Wilbur, Boston, Indef.
 "Seventeen"—Booth, N. Y., Indef.
 "Sinbad"—Winter Garden, N. Y., Indef.
 "Seven Day Leave"—Park, N. Y., Indef.
 "Sick A Bed"—Gayety, N. Y., Indef.
 "Service"—Broad, Phila., Indef.
 "Squab Farm"—Bijou, N. Y., Indef.
 "Tailor Made Man"—Cohan & Harris, N. Y., Indef.
 "Tiger Rose"—Lyceum, N. Y., Indef.
 "Toot-Toot"—Cohan, N. Y., Indef.
 "Very Idea, The"—Shubert, Boston, 18-23.
 Thurston—Toronto, Ont., Can., 18-23.
 Washington Sq. Players—Comedy, N. Y., Indef.
 "Why Marry?"—Astor, N. Y., Indef.
 Wilson, Al. H.—Detroit, Mich., 18-23.
 "Wild Duck, The"—Plymouth, N. Y., Indef.
 "Yes or No"—Longacre, N. Y., Indef.
 "Midnight Frolic"—New Amsterdam Roof, N. Y., Indef.

ARMY CAMP CIRCUIT

(Week of March 25)

Camp Custer (E. W. Fuller, mgr.)—Al. H. Wilson.
 Camp Dodge (Julian Anhalt)—"The Beauty Shop."
 Camp Devens (Maurice Greet, mgr.)—Liberty Vaudiville Co.

ROUTE LIST

Camp Dix (W. O. Wheeler, mgr.)—"Million Dollar Doll."
 Camp Gordon (Percy Weadon, mgr.)—"Have a Heart."
 Camp Jackson (John F. Farrell, mgr.)—"Stop, Look, Listen."
 Camp Lee (C. D. Jacobson, mgr.)—"There She Goes."
 Camp Merritt (Henry C. Blaney, mgr.)—"Turn to the Right."
 Camp Meade (Charles E. Barton, mgr.)—"Very Good Eddie."
 Camp Pike (H. H. Winchell, mgr.)—"Flora Bella."
 Camp Sherman (Frank J. Lee, mgr.)—"Nothing but the Truth."
 Camp Sheridan (Gen. C. S. Zimmerman, mgr.)—"Flora Bella."
 Camp Taylor (Charles Scott, mgr.)—"The Liberty Comedy Co."
 Camp Upton (George H. Miller, mgr.)—"Here Comes the Bride."

INTERNATIONAL CIRCUIT

For Week Beginning March 24

"Bringing Up Father"—Louisville.
 "Dark Town Follies"—Pittsburgh.
 "Hans & Fritz"—Paterson, 28-30.
 Rice's, Dan, Circus—Detroit.
 "Smarter Set, The"—St. Louis.
 "Ten Nights in a Bar Room"—Cleveland.

STOCK

Auditorium Players—Malden, Mass., Indef.
 Alcazar Players—San Francisco, Indef.
 Appell Stock Co.—Orpheum, York, Pa., Indef.
 Alba Players—New Empire, Montreal, Can.
 Baker Stock Co.—Portland, Ore., Indef.
 Ball, Jack, Stock Co.—Steubenville, O., Indef.
 Bunting, Emma, Stock Company—Savoy, Ft. Worth, Tex.
 Bishop Players—Oakland, Cal., Indef.
 Bonstelle, Jessie, Stock Co.—Academy Northampton, Mass.
 Cooper Baird Co.—Zanesville, O., Indef.
 Crown Theater Stock Co. (Ed. Rowland)—Chicago, Indef.
 Comican Players—Bayonne, N. J., Indef.
 Chicago Stock Co.—Bridgeport, N. J., 18-23.
 Coal Stock Co.—Music Hall, Akron, O.
 Corson Stock Co.—Chester Playhouse, Chester, Pa.
 Crescent Players—Crescent, Brooklyn, N. Y., Indef.
 Dominion Players—Winnipeg, Manitoba, Can., Indef.
 Dwight, Albert, Players (J. S. McLaughlin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., Indef.
 Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., Indef.
 Dubinsky Bros.—St. Joseph, Mo., Indef.
 Dav. Elizabeth, Players—Sharon, Pa., Indef.
 Emerson Players—Lawrence, Mass., Indef.
 Elbert & Getchell Stock—Des Moines, Ia., Indef.
 Fielder, Frank, Stock—Mozart, Elmira, N. Y., Indef.
 Fifth Ave. Stock—Fifth Ave., Brooklyn, Indef.
 Grand Theatre Stock Co.—Tulsa, Okla., Indef.
 Glaser, Vaughn Stock—Detroit, Mich., Indef.
 Guy Stock Co.—Jefferson, Auburn, N. Y.
 Holmes, W. Hedge—Lyceum, Troy, N. Y., Indef.
 Jewett, Henry, Players—Copley, Boston, Indef.
 Katzes, Harry, Stock—Salem, Mass., Indef.
 Krueger, M. P.—Wilkes-Barre, Pa., Indef.
 Keith Stock—Providence, R. I.
 Keith Stock—Hudson, Union Hill, N. J.
 La Salle, Stock—Orpheum, Phila., Indef.
 Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., Indef.
 Liberty Players—Strand, San Diego, Cal.
 Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y.
 Levy, Robt.—Washington, D. C., Indef.
 Levy, Robt.—Lafayette, N. Y., Indef.
 Leventhal, J., Stock Co.—Strand, Hoboken, N. J.
 Liberty Stock Co.—Ridgefield Park, N. J., Indef.
 Moses & Johnson Stock—Paterson, N. J., Indef.
 Morosco Stock—Los Angeles, Indef.
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
 Meneses, H. P., Stock Co.—Hyperion, New Haven, Conn.
 Nigemeyer, C. A.—Minneapolis, Minn., Indef.
 O'Hara-Warren-Hathaway—Brooklyn, Indef.
 Orpheum Stock Co.—Orpheum, Newark, N. J., Indef.
 Oliver, Otis, Players (Otis Oliver, mgr.)—Wiehita, Kan., Indef.
 Oliver, Otis, Players—Springfield, Ill., Indef.
 Poll Stock—Bridgeport, Conn.
 Poll Stock—Poll's Hartford, Conn., Indef.
 Pheasant, E. V.—Auditorium, Lynn, Mass., Indef.
 Pollack, Edith, Stock Co.—Diamond, New Orleans, Indef.
 Pitt, Chas. D., Stock Co.—Reading, Pa.
 Peck, Geo.—Opera House, Rockford, Ill.
 Shubert Stock—Shubert, St. Paul, Minn., Indef.
 Somerville, Theatre Players—Somerville, Mass., Indef.
 Spooner, Cecil, Stock—Grand Opera House, Brooklyn, Indef.
 Sites-Emerson Co.—Lowell, Mass., Indef.
 Sites-Emerson Co.—Haverhill, Mass., Indef.
 Sned-E-Kerr Co.—Salem, Ore., Indef.
 Sutphen, C. J., Stock Co.—Boyd's Omaha, Neb.
 Stannon, Harry, Stock Co.—Nelsonville, O., 18-25.
 Williams, Ed., Stock—Orpheum, Elkhart, Ind.
 Wilkes Players—Wilkes, Salt Lake City, Indef.

Wilkes Players—Seattle, Wash., Indef.
 Wilson, Tom—Morgan, Grand, Sharon, Pa.
 Wallace, Morgan, Stock—Grand, Sioux City, Ia., Indef.
 Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
 Woodward Stock Co.—Denham, Denver, Col.
 Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.
 Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., Indef.
 Walsh Stock Co.—Majestic, Providence, R. I.
 Wigwam Stock Co.—Wigwam, San Francisco, Indef.
 Young, Pearl, Players (Bill Buhler)—Endicott, N. Y., Indef.

BURLESQUE

Columbia Wheel

Al. Reeves—Park, Bridgeport, 21-23; Colonial, Providence, 25-30.
 Ben Welch—Jacques, Waterbury, Ct., 18-23; Cohan's, Newburg, N. Y., 28-30.
 Best Show in Town—Orpheum, Paterson, N. J., 18-23; Majestic, Jersey City, 25-30.
 Bowery—Gayety, Toronto, Ont., 18-23; Gayety, Buffalo, 25-30.
 Burlesque Revue—Gayety, Buffalo, 18-23; Corinthian, Rochester, N. Y., 25-30.
 Burlesque Wonder Show—Corinthian, Rochester, 18-23; Bastable, Syracuse, N. Y., 25-27; Lumberg, Utica, 28-30.
 Bon Tons—Columbia, Chicago, 18-23; Gayety, Detroit, 25-30.
 Behman Show—Star, Cleveland, 18-23; Empire, Toledo, 25-30.
 Broadway Follies—Hurtig & Seamon's, New York, 18-23; Empire, Brooklyn, 25-30.
 Bostonians—People's, Philadelphia, 18-23; Palace, Baltimore, 25-30.
 Follies of the Day—Star and Garter, Chicago, 18-23; Berchel, Des Moines, Iowa, 24-28.
 Golden Crooks—Open, 18-23; Orpheum, Paterson, 25-30.
 Hello America—Colonial, Providence, R. I., 18-23; Gayety, Boston, 25-30.
 Harry Hastings—Gayety, Omaha, Neb., 16-22; Gayety, Kansas City, 25-30.
 Hip, Hip Hooray—Palace, Baltimore, 18-23; Gayety, Washington, 25-30.
 Howe, Sam—Lyric, Dayton, O., 18-23; Olympic, Cincinnati, 25-30.
 Irvn's Big Show—Gayety, St. Louis, 18-23; Star and Garter, Chicago, 25-30.
 Liberty Girls—Berchel, Des Moines, Iowa, 17-21; Gayety, Omaha, Neb., 23-29.
 Majestic—Casino, Brooklyn, 18-23; Empire, Newark, 25-30.
 Merry Rounders—Gayety, Boston, 18-23; Columbia, New York, 25-30.
 Million \$ Dolls—Casino, Philadelphia, 18-23; Miner's Bronx, New York, 25-30.
 Mollie Williams—Gayety, Kansas City, 18-23; Gayety, St. Louis, 25-30.
 Marlon's, Dave—Columbia, New York, 18-23; Casino, Brooklyn, 25-30.
 Maids of America—Gayety, Montreal, Can., 18-23; Empire, Albany, 25-30.
 Oh, Girl—Gayety, Washington, 18-23; Gayety, Pittsburgh, 25-30.
 Puss Puss—Grand, Hartford, Ct., 18-23; Jacques, Waterbury, Ct., 25-30.
 Roseland Girls—Empire, Newark, N. J., 18-23; Casino, Philadelphia, 25-30.
 Rose Sydel's—Miner's Bronx, New York, 18-23; open, 25-30; Orpheum, Paterson, April 1-6.
 Step Lively—Gayety, Pittsburgh, 18-23; Star, Cleveland, 25-30.
 Star and Garter—Olympic, Cincinnati, 18-23; Columbia, Chicago, 25-30.
 Sporting Widows—Gayety, Detroit, 18-23; Gayety, Toronto, Ont., 25-30.
 Social Maids—Empire, Albany, N. Y., 18-23; Casino, Boston, 25-30.
 Sight Seers—Casino, Boston, 18-23; Grand, Hartford, Ct., 25-30.
 Sam Sidman—Empire, Brooklyn, 18-23; Park, Bridgeport, 28-30.
 Spiegel's Review—Bastable, Syracuse, N. Y., 18-20; Lumberg, Utica, 21-23; Gayety, Montreal, Can., 25-30.
 Some Show—Empire, Toledo, O., 18-23; Lyric, Dayton, 25-30.
 Twentieth Century Maids—Cohan's, Newburg, N. Y., 21-23; Hurtig & Seamon's, New York, 25-30.
 Watson's Reef Trust—Majestic, Jersey City, 18-23; People's, Philadelphia, 25-30.

American Wheel

American—Penn Circuit, 18-23; Bristol, Pa., 25; Wrightstown, N. J., 27-30.
 Army and Navy Girls—Open, 18-23; Century, Kansas City, 25-30.
 Aviators—Gayety, Brooklyn, 18-23; Amsterdam, N. Y., 25; Hudson, Schenectady, 27-30.
 Auto Girls—Gayety, Chicago, 18-23; Gayety, Milwaukee, 25-30.
 Broadway Belles—Empire, Chicago, 18-23; Ft. Wayne, 24; Majestic, Indianapolis, 25-30.
 Biff, Bing, Bang—Olympic, New York, 18-23; Philadelphia, 25-30.

STEIN'S
 FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

Cabaret Girls—Standard, St. Louis, 18-23; Englewood, Chicago, 25-30.
 Charming Widows—Gayety, Minneapolis, 18-23; Star, St. Paul, 25-30.
 Darlings of Paris—Empire, Hoboken, 18-23; Star, Brooklyn, 25-30.
 Follies of Pleasure—Century, Kansas City, 18-23; Standard, St. Louis, 25-30.
 Forty Thieves—Niagara Falls, 21-23; Garden, Buffalo, 25-30.
 French Follies—Englewood, Chicago, 18-23; Empire, Chicago, 25-30.
 Gay Morning Glories—Wrightstown, N. J., 20-23; Gayety, Baltimore, 25-30.
 Grown Up Babies—Holyoke, Mass., 18-20; Springfield, 21-23; Howard, Boston, 25-30.
 Girls from Follies—Gayety, Baltimore, 18-23; Trocadero, Philadelphia, 25-30.
 Girls from Joyland—Victoria, Pittsburgh, 18-23; Penn Circuit, 25-30.
 Girls from Happyland—Majestic, Scranton, Pa., 18-23; Binghamton, N. Y., 25; Oswego, 26; Oneida, 27; Niagara Falls, 28-30.
 Hello Girls—Star, St. Paul, 18-23; Duluth, 24; open, 25-30; Century, Kansas City, April 1-6.
 Innocent Maids—Lyceum, Columbus, 18-23; Akron, O., 28-30.
 Jolly Girls—Star, Toronto, Ont., 18-23; Savoy, Hamilton, Ont., 25-30.
 Lid Lifters—Hudson, Schenectady, N. Y., 21-23; Holyoke, Mass., 25-27; Springfield, 28-30.
 Lady Buccaneers—Gayety, Philadelphia, 18-23; Majestic, Scranton, 25-30.
 Mischief Makers—Open, 18-23; Lyceum, Columbus, 25-30.
 Military Maids—Lynn, Mass., 18-20; Worcester, 21-23; Olympic, New York, 25-30.
 Monte Carlo Girls—Majestic, Indianapolis, 18-23; Terre Haute, 24; open, 25-30; Lyceum, Columbus, April 1-6.
 Mile-a-Minute Girls—Savoy, Hamilton, Ont., 18-23; Cadillac, Detroit, 25-30.
 Orientals—Trocadero, Philadelphia, 18-23; South Bethlehem, 25; Easton, 26; Wilkes-Barre, 27-30.
 Pacemakers—Gayety, Milwaukee, 18-23; Gayety, Minneapolis, 25-30.
 Pat White—Howard, Boston, 18-23; Lynn, Mass., 25-27; Worcester, 28-30.
 Parisian Flirts—Garden, Buffalo, 18-23; Star, Toronto, Ont., 25-30.
 Review of 1918—Cadillac, Detroit, 18-23; Gayety, Chicago, 25-30.
 Record Breakers—Empire, Cleveland, 18-23; Erie, Pa., 25; Oil City, 26; Newcastle, 27; Youngstown, 28-30.
 Social Follies—Akron, O., 21-23; Empire, Cleveland, 25-30.
 Some Babies—Youngstown, O., 21-23; Victoria, Pittsburgh, 25-30.
 Speedway Girls—Star, Brooklyn, 18-23; Gayety, Brooklyn, 25-30.
 Tempters—Wilkes-Barre, 20-23; Empire, Hoboken, N. J., 25-30.

Penn Circuit

Monday—McKeesport, Pa.
 Tuesday—Johnstown, Pa.
 Wednesday—Altoona, Pa.
 Thursday—Harrisburg, Pa.
 Friday—York, Pa.
 Saturday—Reading, Pa.

MINSTRELS

Caburn's Minstrels—Clarkburg, W. Va., 19; Parkersburg, W. Va., 20; Marietta, O., 21; Zanesville, O., 22; Wheeling, W. Va., 23.
 Fields, Al G., Minstrels—Independence, Kan., 20; Bartlesville, Okla., 21; Tulsa, 22-23; Muskogee, 24-25.

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BURLESQUE NEWS

(Continued from page 15)

DAVE MARION'S
SHOW IS A LIVELY
"WORLD OF FROLICS"

"Action," incessant and snappy, is the keynote of the Marion production. This show, while not changed in personnel since its New York appearance, earlier in the season, is kept right up to the minute, and the spectacular and singing features, as well as the comedy episodes, are thoroughly entertaining. The closing numbers of both acts are on the patriotic order. The first concludes with Dave Marion's "Appeal to the Public," entitled "You, You, You," which puts it up to everybody to do his bit. The sailor boys respond in the orchestra aisles and a rousing finish results.

The "Congress of the Allied Rulers," accompanied by their standard bearers, is an impressive grouping at the finish of the show, with "President Wilson," backed by "Columbia," extending the glad hand to all the countries represented, midst waving flags and accompanied by the stirring strains of the national anthem, gets everybody on their feet.

Marion also keeps up the enthusiasm by his recitation of "The Soldier," which was heartily encored.

In the character of Snuffy, the cab-driver, his first entrance, driving the funny cab-horse, with the movable eyes and the contradictory front and hind legs, was a howling success. He also leads the comedy interludes of "The Gang," featuring a crap game; as the tough, in a funny scene with the policeman, and as the Apartment House Janitor on a lively night, showing various interviews with tenants and visitors. The singing of his own old composition was received with delight.

S. H. Dudley, the colored comedian, lends valuable aid in the last two scenes, as the champion crap shootist, who cleans up the gang, and as the porter in the apartment house, who is being continually fired and hired.

Agnes Behler, as leading woman, was seen as an energetic divorce-seeker in the Reno Scene, also as a suffragette leader. She is thoroughly at ease in all of her scenes and shows many pretty costumes.

Inez Verdier, the prima donna, with an exceptionally strong contralto voice, is prominent throughout the show and also exhibited many attractive dress creations. She also appeared in the national colors as a stately "Columbia."

The dining car scene, in which Dudley acts as the cook and waiter, has many amusing incidents, over the giving and filling of orders.

The Alpine Quartet rendered a pleasing specialty as the four stable boys. Gus Rober gained applause for his "Just a Prayer at Twilight," and Al Dwinell, Lewis Elbert and Fred Rith harmonized excellently.

Nellie Watson is a shapely soubrette, full of vim and vigor in her specialties and numbers and active in her dance offerings.

The chorus includes twenty pretty step-pers, who do themselves credit, especially in the Ballet of Roses, well staged and costumed, and during which Emilia Barthol-etti did some fine toe-dancing in ballet costume. She also displays grace in her Egyptian dance.

Charles Raymond plays the straight in good form, looking well in evening clothes and singing in proper style when occasion calls, in the "Wonderful Girl" duet with Miss Verdier. "Night Time in Little Italy," by Miss Verdier; "The Song of Ireland," by Al Dwinell; "Town Went Dry" and "Hawaiian Tunes in Dixie," by Miss Nellie Watson, were other successful numbers.

The combination of the good cast, the good comedy material and the splendidly staged production has resulted in another successful season for Dave Marion, especially during his entire western trip. M.

"AVIATORS" PRESENT
A TRAVESTY ON
FLYING CRAZE

"Up in the Air High Flying" is the title of the burlesque presented at the Star, Brooklyn, last week. The scene is a hangar and costumes and dialogue are in keeping with the art of flying. The comedy consists mainly of funny suits worn by the comedians, otherwise the attempts at funmaking are weak and not effective.

"The Mustard Kings" is the opener, Sammy Evans portrays a Hebrew with a hysterical laugh.

Charles Neil is a funny little Irishman, with a style quiet and all his own, and succeeds in getting laughs.

Gladys Sears is a thorough burlesquer and gets all there is out of her characters, as "Ira Trimmer" in the first part, and as the Aviation Captain in the burlesque. Her specialty also contains several good things in character songs, including a love-making number in several dialects.

Rose Clifton is a snappy little soubrette, who took care of several numbers and contributed clever footwork.

Millie Loveridge, the prima donna, is a type now rarely seen in burlesque, robust in stature and voice, and her singing is confined strictly to the lower register. "Egypt" and "Bluebird" are her most effective offerings.

Anna Scranton is seen in several episodes to good advantage.

The wire act presented by Bell, Scranton and Bell is an excellent offering, and the quick, unerring steps on the tight wire went over with a bang, several novel tricks being introduced.

The chorus girls number proved to be a variation from the usual proceedings, as the girls, selected by Gladys Sears, do various styles of dancing, mostly acrobatic.

Rae Montgomery is a good straight man, and engineered his various scenes in proper style. The duet with Miss Sears was well received. As Captain Swift, the boss of the hangar, he gives the aviators the rush orders in great fashion.

Babe Nazworthy also flashes on for a specialty, which gets by.

Tom Draak and Hans Fuerst, and Henry Schilling and Sandell furnished the usual Thursday night wrestling bouts. M.

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SOUBRETTE

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BOLLES

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Adair, Roy	Burke, E. E.	Donovan, Jerry	Howland, O. V.	Ne Ville, L. D.	Tapley, Gus
Burkhardt, W. C.	Churchill, Clair	Esterbrook, Fredk	Hunter, J. R.	O'Donnell & Blair	Watson, Joe
Bergen, Thurlow	Chapman, Percy	Edwards, Tom	Mack, O. C.	Reinhard, J.	Willson, Samuel R.
Brooks, Geo. V.	Chisholm & Brown	Farnum, Teddy	Meade, Franklin	Redmond, Ed	Williams, Frank
Beasley, Al	Collins, E. B.	Ferguson, Jos. D.	McAnallan, Joe	Schutter, H. R.	
Burch, Chas. W.	Crazy Quilts, The	Ferris, Lew	Maddocks, Frank	Schmidt, Harry	
Brown, W. M.	Cash, Burelgh	Glover, C. R.	L.	Sutherland, Jack	
Bassett, Russell	Dayton, Alexis	Holmes, Ben	Mackey & Rollins	Seely, Walter H.	

LADIES

Beck, Mildred	Cameron, Rose	Frawley, Marie	Julian, Mme. W.	Mayhew, Harlette	Stewart, Louise
Blanchfield, Anna	Dare, Miss J. B.	Gray, Dixie	La Borde, Flor-	Russell, Mrs. C.	Willis, May
Bennett, Kath-	Dancourt, Leah	Grey, Grace	ence	W.	Wilson, Mrs. S.
erline	Evans, Belle	Gardner, Georgia	Livingston, Maude	Stoddard, Blanche	
Carberry, Helen	Ford, Agnes	Hatfield, Fannie	McLean, Christie	Sears, Zella	Walsh, Addie
Clayton, Lucille	Fanchon, Belle				

DEATHS OF THE WEEK

WASSILI SAFONOFF, noted orchestral conductor, died March 13 at Kislovodsk, Russia. The deceased was born in the Caucasus in 1852 and educated at the Imperial Alexander Lyceum Conservatory. Petrograd, in which city he made his musical debut with the Imperial Society of Music in 1880. He first appeared as a conductor in London, where he directed the London Symphony Orchestra. For seventeen years he conducted the Moscow Imperial Musical Society and was director of the Moscow Conservatory of Music. He was first seen in New York in 1904 when he conducted the Philharmonic Orchestra. During that year he conducted two concerts and caused much comment for not using a baton. In 1906 he became the regular Philharmonic conductor. On his return to Petrograd he became permanent conductor of the Imperial Society of Music.

WM. COURTLIGH, JR., son of the well known actor, died March 13 at the Hanover Hospital, Philadelphia, Pa., from pneumonia, aged twenty-six years. Like his father, young Courtleigh followed the stage and, during his short career, had played many important roles in the spoken drama and pictures. He was taken ill while playing in the support of Lou Telle-gen. The body was brought to New York and funeral services were held last Saturday afternoon at the Campbell Funeral Church. The deceased leaves a widow.

LILLIAN COOK, well known as a motion picture actress, died last week in her apartments at the Remington Hotel, New York, aged nineteen years. Miss Cook was considered among the best of the ingenues before the camera. For three years she was associated with the Brady-Made World Film Pictures and had appeared in support of Clara Kimball Young, Kitty Gordon and other prominent stars. Before going into pictures she had appeared on the dramatic stage and as a child made a hit as the Fairy in Maeterlinck's "Bluebird."

CESARE CUI, the Russian composer, died March 14 in Petrograd. The deceased, who was born in 1835 at Vilna, was of French descent, his father having been one of Napoleon's officers left behind wounded in the retreat from Moscow. Among Cui's best known works are "Le Saracene" and "Madelonelle Fifi." He was one of Russia's musical leaders and was associated with Balakirev in the establishment of the free school of music, through which the modern Russian school of music was largely stimulated.

WILLIAM J. MELARKEY, an employee of the William Fox Circuit, in the capacity of manager's assistant, died of pneumonia last week. The deceased was thirty-two years of age and had been with the Fox circuit for about five years. He had been manager of the New Britain house, assistant manager of the City and the Academy of Music. He is survived by a father and a sister.

GEORGE DENTON, a motion picture actor, died the night of March 12 from accidental asphyxiation in a furnished room in West Forty-sixth street. The body was found by Patrolman Hardy of the West Forty-seventh Street station, who forced open the door to the room. Gas was escaping from a small gas stove standing on a chair beside the bed.

FRANCIS BOYLE. The funeral services over the remains of Francis Boyle were held March 12 at the Campbell Funeral Church. The entire "Chu Chin Chow" cast, members of Munn Lodge, F. & A. M., and delegations from the Friars and Lambs attended. The services were under the auspices of the Masons. The body was cremated.

SIR GEORGE ALEXANDER, actor-manager, died March 15 in London, Eng. The deceased, who was among England's noted stage celebrities, was born June 19, 1859, in Reading, and was intended by his father for a business career but as a young man became interested in amateur theatricals from which he soon graduated to the professional stage making his debut in 1879 at the Theatre Royal, Nottingham, under the management of Ada Swanborough and W. H. Vernon. Later he toured the provinces for two years under the management of Tom Robinson. His first London appearance was made April 4, 1881, in "The Guv'nor." Then he appeared successively for Henry Irving and Hare and Kendall. In 1884 he came to the United States with Henry Irving as the latter's leading support. In 1890 he took the management of the Avenue Theatre, London, and opened the house with "Dr. Bill" which ran for seven months. Then followed a number of successes including "Lady Windermere's Fan," "The Second Mrs. Tanqueray," "The Princess and the Butterfly," "The Tree of Knowledge," "If I Were King," "Old Heidelberg," "His House in Order," and "The Thief," some of which were presented at the St. James. In 1908 Alexander produced "The Builder of Bridges" and his success in this play brought him a command to appear before King George and subsequently won him a Knighthood. Sir George was active in many theatrical organizations. He was a prime favorite with the public and ranked with England's leading actor-managers past and present.

HARRY JAMES SMITH, the playwright, was killed March 16 in an automobile accident at New Westminster, British Columbia, where he was staying in the interests of the American Red Cross. Mr. Smith was the author of two big Broadway successes, "The Tailor Made Man" and "The Little Teacher," as well as several hits of past seasons. Harry James Smith was born in New Britain, Conn., May 24, 1880, and was educated at Williams College, where he received his degree in 1902 and then went to Harvard University. He was an instructor at Williams College and later at Oberlin College, which position he resigned in order to become an assistant editor of the Atlantic Monthly. It was not until 1910 that the theatrical profession heard of him, for in that year he wrote "Mrs. Bumpstead Leigh" which Mrs. Fiske used as the vehicle for a two years' tour. This was followed by "Blackbirds" which starred Henry Miller and Laura Hope Crews and "Suki" with Anne Murdock. But this last never reached New York. His biggest hit was "The Tailor Made Man" now running at the Cohan and Harris Theatre with Taylor Holmes while Mary Ryan in "The Little Teacher" is now in its eighth week at the Playhouse. Harry James Smith is in truth a martyr to the cause of his country. He is one of the many that have been recruited from the theatrical profession who have gladly given and will continue to give their lives at their country's call.

BILLY JACKSON, well known as a producer and old time actor, died Sunday, March 10, in the hospital at Little Rock, Ark., where he had recently arrived from Chicago to produce for the Lord and Vernon Number two show at the Kempner Theatre. Mr. Jackson was a grand old man of the stage and was admired by all who knew him. Although crippled for eight years or more, he was never known to complain and always had a smile for everyone. He was buried March 12, in Oakland Cemetery, Little Rock, and arrangements have been made for a fitting monument for his grave.



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BERT. O'ROURKE & ATKINSON CLARE

THE PITTER-PATTER PAIR

Direction—PAT CASEY

CHARLES BRADLEY

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PLAYING U. B. O. TIME ADVANCED COMEDY GYMNASTS DIR.—ROSE & CURTIS

TANEAN BROS.**BOOKED SOLID U. B. O.**

Direction, Nat Sobel

WHITE RATS HAD TO PROTECT INTERESTS

(Continued from page 4.)

Q. What were the expenses? A. Printing, commissions to advertising solicitors, editorial staff, etc.

Q. What did *The Player* do with money that came in? A. Deposited it to the credit of the White Rats Publishing Company.

Q. Then it had a separate bank account? A. Yes.

Q. Who was business manager before you? A. Mr. Mountford.

Q. Did Mr. Waters succeed you? A. He was secretary-treasurer two years during my time.

Q. But never business manager? A. No.

Q. Who followed you? A. Mr. Mountford.

Q. Then you were the business manager during the entire time that Mr. Mountford was not in the organization? A. Yes, the four lean years.

This description of his term of office got a laugh from every one in the room.

Q. What was the financial condition of *The Player* at the time that you took office? A. It was losing money.

Q. Can you state whether expenses were greater than receipts? A. They were.

Q. How was that? A. The ads. were unpaid.

Q. Who made up the deficiency? A. The White Rats Actors Union.

Q. By check? A. Yes.

Q. Did the Board of Directors pass a resolution to pay it? A. Yes.

Q. Did you have any connection with *The Player*? A. In an official capacity?

Q. Yes. A. I think I did.

Q. Who was the editor while you were business manager? A. Walter Hill, one year; Randall White during another year.

Q. Who had charge of the business affairs? A. Mr. Hill.

Q. Did the union own all the stock of *The Player*? A. Yes.

Q. Were you a member of the union when *The Player* was started? A. Yes.

Q. Can you state how much money the union invested? A. \$5,000 was the first investment.

Q. Did *The Player* have a separate office? A. Yes.

Q. So that it had its own rent to pay? A. I believe so.

Q. How was the \$5,000 investment used? A. To pay salaries of employees, and Mr. Mountford had an agreement with *The Player* whereby he was—

Mr. Myers interposed an objection here that cut the answer short.

Q. Was there any resolution passed by the Board of Directors in reference to the repayment of this money to the union? A. Not that I know of.

Q. Was a dividend ever paid by *The Player* on its stock? A. The first year, it was supposed to have made money, but the records will show that it never made a dollar.

Q. Was there any agreement between Mr. Mountford and *The Player* whereby he was to receive a bonus in the event that *The Player* made any money? A. Yes, there was.

Q. In writing? A. I don't think it was. But I do know there was an agreement with Mr. Mountford to get \$20 a week. And at the end of a year this had accumulated to \$1,040, and Mr. Mountford kept \$500, but left the other money there and showed in a book-keeping way that *The Player* had made money. But, despite that there was \$10,000 sunk in the investment.

Q. When was that? A. I can't give you the exact date.

Q. Did you, as business manager, investigate the investments of the Associated Actors? A. Yes.

Q. Where were they? A. In two theatres, one in Lancaster and one in Elmira.

Q. How much did the union invest in those two theatres? A. In the neighborhood of \$30,000 or \$40,000.

Q. Were they made at one or several times? A. At different times.

Q. Did the union invest any funds in those houses after you became business manager? A. Yes.

Q. State how that came about? A. It had to be done to protect the interests

of the union. The securities put up by the companies that operated the Keystone and Lancaster were 6 per cent. bonds. However, while they were believed to be first mortgage bonds, they turned out to be second mortgage bonds, leaving prior liens on the property. At that time, Mr. Mozart, one of the men interested, tried to get control of the holdings and, in order to protect our interests, we bought out the Mozart interest and got absolute control, destroying the second mortgage bonds.

Q. How much money was used that way? A. I can't state, exactly.

Q. Did the members believe the bonds were first mortgages? A. Mr. Mountford stated so to them.

Q. How was it discovered that they were not first mortgage bonds? A. Mr. O'Brien discovered it, and called the fact to the attention of Mr. Mountford.

Q. Was it ever brought to the attention of the Board of Directors? A. I don't know that it ever was.

Q. What did the members do when they discovered that the impression they had was incorrect? A. I don't know that they did anything. I was on the road most of the time.

Q. What was the damage to the union as a result of this? A. The damage was that their investments were always in danger, always in jeopardy.

Q. How much did the union have to invest to protect their interests? A. I can't say, exactly.

Q. What would have been the difference in value had they been first mortgage bonds instead of second mortgage ones, as they were? A. I don't know.

Q. Can you state what amount of money was invested in Elmira when you, Mr. O'Brien and Mr. Waters bought up the interests of Mr. Mozart? A. I don't know.

Q. Was it more than \$10,000? A. I don't know.

Q. Can you place the time at which you went there? A. In 1912 or 1913, I think.

Q. While you were business manager, did the Associated Actors pay any dividends? A. Yes.

Q. How much? A. The first year, it was about twenty-one or twenty-three per cent.

Q. Was any comment made in the Board of Directors over the fact that the mortgages were second instead of first mortgages? A. I brought the matter up, and Mr. Mountford explained the situation.

Q. Was it satisfactory at the time? A. I think any explanation given by Mr. Mountford was satisfactory to the board at all times.

Q. Who held these mortgage bonds? A. The Associated Actors.

Q. Any individual members? A. No. They bought Associated Actors stock, which Mr. Mountford told them would pay 6 per cent interest, and would be bought back at par any time they wished to sell it.

Q. Were these members notified of the fact that the first mortgage bonds were seconds? A. I don't know.

Q. How long did the Board of Members know of it before they told the members? A. I don't know whether they ever told them.

Q. Where did the money that you, Mr. O'Brien and Mr. Waters paid out come from? A. From the union, I believe.

Q. Did the Associated Actors pay any dividends? A. About 6 per cent. the first year.

Q. Did the union pay any dividend on the stock? A. Yes, it paid one, because Mr. Mountford had promised to do so.

Q. Did the Board of Directors pass any resolution opposing it? A. I don't remember whether or not they did.

Q. When did the union give the guarantee? A. At the formation of the Associated Actors of America, whenever that was.

Q. But the only dividend paid was the one of 6 per cent? A. Yes.

(Continued on page 30.)

A-to-Z—
includes

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By arrangement with the F. W. WOOLWORTH CO. we have placed electric signs in 1st stores in all the large cities of the country to advertise the up-to-date song hits. These signs are not owned or controlled by any publisher or music house and no other song but the hit song of the day will be shown in these signs.

If you want to sing the real hits, sing these songs and increase the value of your act.

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WANTED AT ONCE

SCENIC ARTIST to play parts, gen. bus. man to direct. For permanent stock, two bills per week. Other useful people write. Open Easter Monday. State salary and enclose photos in first letter. Address C. A. BRAISTED, Manager Kramer-Braisted Players, Dellinger Theatre, Batavia, N. Y.

WANTED

Stock People in All Lines

for Bijou Theatre, Bay City, Mich., opening April 8; 2 bills a week. Also for New Palace Theatre, Flint, opening May 26; one bill a week. Send late photos, and quote lowest salary. Address FRANK HAWKINS, Bijou Theatre, Bay City, Mich.

Wanted—Champlin Comedy Co.

Young Man, Scenic Artist, and to play small line parts. Very short parts. Don't work every bill. Lots of time for study. Must be able to retouch scenery. A soft berth for right man. Long engagement. Wire Maryland Theatre, Cumberland, Md., until March 23. Call in person 1476 Broadway, Room 817, Tuesday 11 A. M., March 26. Pay own wires. Other artists write. H. M. ADDISON, Manager.

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Character Man and Woman; Scenic Artist; People in all lines, for Stock Company; two plays a week. In Wheeling, W. Va. Rehearsals called April Fifteenth. Address ALBERT VEES, Crawford Theatre, El Paso, Texas, until April 6; then Victoria Theatre, Wheeling, W. Va.

THE TED DALLEY STOCK CO. WANTS PEOPLE IN ALL LINES

for permanent Stock, Orpheum Theatre, Lima, Ohio, opening Easter Monday. Can place at once on No. 2 Show Scenic Artist capable of doing small parts. Good Specialty team. Man and woman. Want real stock people with wardrobe, ability and appearance. Latest royalty plays. State all first letter and send photos. All mail answered and photos returned. Address TED DALLEY, Orpheum Theatre, Lima, Ohio.

THE ERNIE MARKS CO. WANTS PEOPLE IN ALL LINES

for his one night stand production; those doing specialties preferred. Want two good singing and dancing vaudeville acts with one feature specialty, who can play parts; piano player and people for permanent stock. Both shows open April first. Do not want any disorganizers. Just had some, thank you! Write or wire MGR. ERNIE MARKS, Brockville, Ont.

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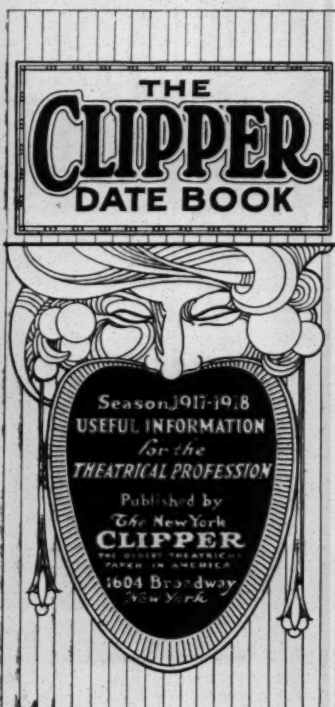
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1604 Broadway, New York

RATS HAD TO PAY

(Continued from page 29)

Q. And the others were paid out of the funds of the union simply to make good the promise that had been made? A. Yes, that was it.

Q. Were there any shares of other companies than the Associated Actors sold to the members? A. Not that I know of.

Q. Did the members buy stock in the Independent Booking Office? A. No.

Q. Was there any agreement between Mr. Mountford and Mr. Mozart about the Independent Booking Office? A. In declaring the first dividend of the Associated Actors, Mr. Mountford stated that an agreement had been reached with Mr. Mozart, whereby a fee to be charged the actor was to be kicked back to the Associated Actors.

Q. Who was interested in the Independent Booking Office? A. Messrs. Mozart, Feiber and Shea, the Sheedy Agency.

Q. And the Independent Booking Office got the fee from the actors? A. Yes.

Q. And were to give part of it back to the Associated Actors? A. Yes, through some arrangement with Mr. Mountford.

Q. Were the members of the union informed that the fee was returned? A. I don't think they were.

Q. How much was the commission? A. Five per cent. And the kick-back was two and one-half per cent.

This ended Mr. Sapinsky's examination and cross-examination by Mr. Myers was left until next Friday, when the next hearing will be held.

"THE WANDERER" SCORES

MILWAUKEE, Wis., March 18.—"The Wanderer," as a result of capacity business, has extended its run at the Milwaukee Theatre here another week.

Central Fibre Wardrobe



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\$35.00
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ELKS GIVE IRISH NIGHT

On Sunday last the New York Lodge of Elks gave their usual Harrigan and Hart night to a big crowd.

John Sparks, of the H. & H. company, sang "St. Patrick Day Parade," "My Dad's Dinner Pail," "Mulligan Guards" and "Buck Billy Goat."

Emma Pollock, the original "Maggie Murphy," who has just returned from "Honolulu," was wildly applauded for her singing of "With Danny By My Side" and "Maggie Murphy's Home."

Neil Kenny told Irish stories and sang one of J. W. Kelly's favorites.

Jack Coleman obliged with old-time songs including "Paradise Alley," "Rosie O'Grady," "Sidewalks of New York," "Little Anna Rooney," "Poverty's Tears" and "The Bowery" to big applause.

A number of soldiers and sailors then passed through the audience for the big Catholic war fund drive, and collected a substantial sum.

Ready for the Spring Drive

RAYMO

Not an auto

NEW this week: 5 Sure Scream Parodies, Latest Songs, 25c. Exclusive work done. Write for terms. Interviews by appointment. **MARY E. P. THAYER**, 2190 Broad St., Providence, R. I.

WANTED

People for Reap-Wark Attraction. People to join on wire. Man for piano to play small part. Man to do Irish. We pay all. **WILLIAM REAP**, Cobourg, Ont., Can.

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House Mgrs. Desiring a Real Summer Stock Company, Please Communicate.

EVELYN CUNNINGHAM

THE GIRL WITH THE MAGNETIC SMILE

Direction—**MARK LEVY**

BACK TO SINGLE ACT EL CLEVE

Mother and Baby Doing Well

Direction—**MAX GORDON**

FLORENCE EILEEN HOBSON and BEATTY

TWO DIFFERENT GIRLS AND A PIANO

IN VAUDEVILLE

FOOTLIGHT FAVORITES

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My Success Your Success

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MOTION PICTURES

VITAGRAPH IS VICTOR OVER FUNKHAUSER

WINS "WITHIN THE LAW" CASE

As the result of a long drawn-out legal battle, Vitagraph can now show "Within the Law" in Chicago without fear of interference on the part of the Police Department, Major Funkhauser or the local censor board.

About a year ago, the film was turned down by the powers that be in Chicago and the Vitagraph, convinced that it had nothing to fear by submitting its case to the courts, immediately started legal proceedings. It began its fight by asking for a writ of mandamus to compel the issuance of a "white" permit for the showing of "Within the Law," and the Corporation Counsel of Chicago filed a demurrer, which was dismissed by Judge Robert E. Crowe on Sept. 13, last. On the same day, Judge Crowe issued a writ of mandamus in favor of Vitagraph, but the Chicago Police Department refused to obey it, and instead, filed an appeal from the order.

This appeal served to hold up the permit for the time being, but W. W. Irwin, who personally took charge of the case for Vitagraph, was determined to waste no time in giving the picture to the Chicago public, and ordered the institution of injunction proceedings at once. Accordingly, Attorney Jacobson filed a petition asking that the City of Chicago be enjoined from interfering with the showing of "Within the Law" pending the adjudication of the appeal from the mandamus, and on Oct. 26, last, Judge Frederick A. Smith granted a preliminary injunction. The city appealed from this decision also.

Last Tuesday the Appellate Court, in Chicago, handed down a permanent restraining order and from now on "Within the Law" can be shown in Chicago without any restrictions whatsoever. The decision of the Chicago Appellate Court in the Vitagraph case is highly important, as it establishes a precedent which should benefit the whole industry, in future, when similar cases arise.

EXPECT SUNDAY DECISION SOON

The Appellate Division of the Supreme Court of New York State is expected to render a decision any day now for or against picture theatres opening on Sundays, throughout the State. The fact that the film men feel that a decision will be handed down very shortly and the feeling that exists in film circles generally that it may be of an adverse character accounts for the recent activities of the National Association of the Motion Picture Industry. The campaign for an amendment to the present laws governing Sunday shows in New York State recently inaugurated by the Allied Motion Picture Committee was likewise inspired, it is said, by the doubt which prevails throughout the trade with regard to the forthcoming decision.

ROTHAPFEL BECOMES A MARINE

S. L. Rothapfel, manager of the Rivoli and Rialto Theatres, announced this week that he would shortly enlist in the Marine Corps. Rothapfel served in the Marine Corps for six years before entering the picture business, seeing active service in the Philippines and during the Boxer Rebellion in China. Upon his re-entry into the service Rothapfel will receive the rank of first sergeant and will give his attention to the distribution of motion pictures under the direction of Major Parker, head of the Marine Corps Publicity Bureau.

GIVE \$15,000 TO CATHOLIC FUND

More than \$15,000 was raised last week for the New York Catholic War Fund by Jews of this city, headed by Wm. Fox, who announced this amount had been subscribed at a meeting of a team of which he is captain. The following were the donations pledged: William Fox, \$5,000; Louis Marshall, \$1,000; Jacob Wertheim, \$2,000; Franklin Simon, \$500; Henry Ittleson, \$500; Judge M. H. Grossman, \$1,000; S. Kamport & Co., \$1,000; Colonel H. A. Guinzburg, \$500; Henry Vogelstein, \$500; L. L. Firuski, \$500; Schland & Co., \$250; Harry Alexander, \$100; B. Borgenicht, \$100; G. A. and S. E. Rogers, \$500; Hyman Cohen & Son, \$250; Commercial Investment Trust Co., \$250; S. R. Travis, \$1,000; Andor & Son, \$100; Alfred Kohn, \$100; M. Lindner, \$100; B. H. Schnur & Co., \$100.

THANHOUSER ELECTS OFFICERS

The Thanhouser Film Corporation, at a recent meeting, elected the following officers: Crawford Livingston, president; Wilbert Schallenger, vice-president; A. E. Jones, secretary; W. E. Schallenger, treasurer. The Board of Directors is as follows: Felix Kahn, Crawford Livingston, Wilbert Schallenger, and Jessie Bishop. It was announced by the new vice-president that he had arranged to take over the company's old studios at New Rochelle, following the departure of the Clara Kimball Young company. It is reported that he will produce State Rights features there.

TRIANGLE ANNOUNCES RELEASES

Triangle announces that its April list of releases will have eight five-reel features, as follows: April 7, "The Love Broker," with Alma Ruebens; "The Boss of the Lazy Y," with Roy Stewart. April 14, "The Law of the Great Northwest," with Margery Wilson; "Who Killed Walton," with J. Barney Sherry. April 21, "The Finger Print," with Margery Wilson; "Society for Sale," with William Desmond. April 28, "The Lonely Woman," with Belle Bennett, and "Paying His Debt," with Roy Stewart, in a double role.

GOLDWYN GETS FEATURES

Goldwyn announces the acquisition of three new features in which Howard Hickman and Rhea Mitchell will be starred. The first is "Blue Blood," in which Howard Hickman is starred. The second, "Social Ambition," stars Hickman and Rhea Mitchell, and the last, "Honor's Cross," stars Miss Mitchell alone. Release dates have not yet been announced, but they will not be booked as part of the Goldwyn program.

MAYORS FAVOR SUNDAY FILMS

ALBANY, N. Y., March 18.—It was decided at a meeting here to-day of the New York State Conference of Mayors to favor the proposed bill to be introduced in the Legislature, and which, if passed, will legalize motion picture shows on Sunday by giving city or town governments the power to decide whether or not motion picture theatres may remain open on Sundays.

SCHALLENBERGER WITH HITE

Royce Schallenger, youngest brother of the Arrow Film Corporation president, is with C. C. Hite, distributing pictures throughout the Middle West. He has just purchased the Michigan rights to "Souls Redeemed."

WOLFBURG BUYS FILMS

Harris P. Wolfburg, state rights distributor, has bought the rights to "The Eyes of the World," and "Ramona," for West Virginia and western Pennsylvania, through the Arrow Film Corporation.

GAUMONT JOINS STATE RIGHT PRODUCERS

ABOLISHES EXCHANGE SYSTEM

After making a careful survey of market conditions, the Gaumont Company, one of the real pioneers of the film manufacturing business, has decided to abolish its exchange system and release its product, hereafter, on the state right plan.

The new distributing policy will start on March 26, after which date it will be possible for exhibitors to secure the Gaumont news weeklies on an open market basis.

The Gaumont News Service, which ranks with the best in the line of topical, will become a bi-weekly release, the Gaumont News coming out on Tuesday and the Graphic on Friday. The news reels will be edited by Dell Mitchell, who made the Gaumont-Mutual Weekly so successful. He is an old newspaper man who has surrounded himself with a staff of cameramen who also served an apprenticeship on the daily papers, as he believes that is the best training for gatherers of real live news.

The entire staff of cameramen who have served the Gaumont Company for so many years in the United States and all over the world has been retained, which is guarantee that these, the only independent news reels, will be kept up to their high standard.

The Gaumont Company is now free to inaugurate many long-planned improvements which they claim will make the News and Graphic the best examples of pictorial news ever shown.

Independent buyers will shortly be apprised of Gaumont's plans in the feature making field.

CLUB SETTLES CLAIMS

The F. I. L. M. Club, an organization of exhibitors and exchangers, has settled claims worth \$33,334.43, out of a total of \$41,741.94 submitted. The organization was formed for the purpose of bringing about a better understanding between exhibitors and distributors. They hold monthly Social Dinner Sessions, the next one of which is March 20.

PATHÉ GETS "YELLOW TICKET"

Pathé has just completed a production of "The Yellow Ticket," the story of Russian life before the Revolution. Fannie Ward will star in it and will be supported by an all star cast, including Milton Sills, Warner Oland, Armand Kalisz, J. H. Gilmore, Helene Chadwick, Leon Barry, Ann Lehr, Nicholas Duneau, Edward Elkus, Charlie Jackson, and Richard Thornton.

CHARTER FILM DELIVERY CO.

TRENTON, N. J., March 18.—The Reel Film Delivery Company was chartered in the office of the Secretary of State, yesterday. The concern, which is capitalized for \$2,000, will engage in the transferring and expressing of films by railroads, boats, etc. William Harris is agent of the company.

LOVE ILL IN FLORIDA

Montagu Love, star in World films, according to a telegram now in the hands of its officers, has been taken very ill in St. Augustine, Florida. He left New York on March 7, against his doctor's orders.

SYLVA STARTS FILM CO.

Marguerite Sylva, grand opera prima donna, will head a new motion picture company that will produce a series of film dramas.

FILM FLASHES

Stuart Paton is to direct the new Pathé serial, "The Wolf-Faced Man," to be made by Diando.

W. E. Drummond, president of the Special Features Company of Knoxville, Tenn., is in New York City for a few days.

Toto De Crow has been cast as Manuel, the half-breed servant in "Treasure," Edith Storey's next starring vehicle under the banner of Metro pictures.

Charles J. Brabin has just returned from the Metro Hollywood studios in California, where he has been directing "Breakers Ahead," starring Viola Dana.

W. A. S. Douglas, president of Diando, is casting "The Wolf-Faced Man" serial for Pathé. Camera work was begun on the first episode about March 15.

Wheeler Oakman, leading man with Edith Storey in the Metro picturization of the Broadway success "The Claim," is now in training as an artillery private at Camp Kearney, San Diego, Cal.

Sylvia Arnold, the Newark society girl who made her screen debut with Francis X. Bushman and Beverly Bayne in Metro's "Red, White and Blue Blood," will reappear in "With Neatness and Dispatch."

Harry O. Hoyt, who holds the record as a moving picture scenario writer with 600 stories to his credit, has written "The Beloved Blackmailer" for World Pictures. Carlyle Blackwell and Evelyn Greeley will appear in the leading roles.

Joseph Van Meter has been appointed manager of the Diando Film Corporation plant at Glendale, succeeding Norman Manning, who has been placed, on Diando's recommendation, with Louis Gasnier as West Coast representative.

Harry McRae Webster, president of the Harry McRae Webster Productions, Inc., makes the announcement that work has begun on a seven-reel feature called "Reclaimed," by Richard Field Carroll, under the personal supervision of Mr. Webster.

World Pictures announces a change in the title of the picture to be released April 22 in which Kitty Gordon is the star. The working title of this picture was "Devil's Dice," and will be presented to the public under the title "The Purple Lily."

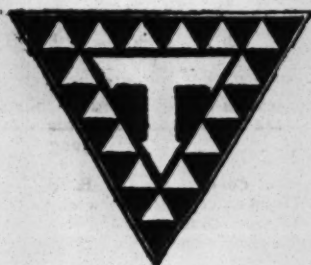
The next William S. Hart picture for Artercraft, to follow "Blue Blazes Rawden," is entitled "The Tiger Man," and will be released in April. The scenario was written by J. G. Hawks especially for Hart, and the production was staged under the star's own direction.

"Dolly Does Her Bit," a five-reel Baby Marie Osborne feature, has been completed by Diando, and plans are under way for the production of her next picture, the title of which is the "Soul of a Child," scenario by Clara S. Beranger, suggested from a story by Burton George.

There are many Japanese actors working in pictures, but World Pictures claim the credit of having the only regular Chinese motion picture actor. He responds to the name of I. Qung, and is supporting Kitty Gordon in "Her Great Moment," which will be released in the near future.

Hitting on Every Cylinder

RAYMO



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THE great Studios of Triangle at Culver City and elsewhere have ample capacity for more than fifty companies, so that in addition to Triangle Programme, and special productions constantly in work, they are in position to undertake the making of moving pictures of the highest quality to individual order.

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This means that Triangle does not wish to share in the profits of the picture after its completion.

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Publicity and paper—if desired

TRIANGLE FILM CORPORATION
1457 BROADWAY NEW YORK

MOTION PICTURE NEWS—CONDENSED

Joseph Farnham was on the sick list last week.

Jack Medor, publicity promoter of the Metro Corporation, is ill at his home with the gripe.

Wanda Hawley was recently married to a prominent young Los Angeles business merchant.

George Beban, Italian character delineator and producer of his own pictures, will hereafter make his productions at Universal City.

Johnny Consentius, formerly office boy at Lewis J. Selznick's office, has received a check for \$1,000 as a bequest from an aunt.

Harry M. Crandall, head of Crandall's circuit of theatres in Washington, D. C., has acquired the Casino Theatre, at F and Seventh streets, that city.

C. B. Price, sales manager of the New York Triangle Exchange, was given a surprise party last week by the salesmen of that corporation.

Harry Morey and Florence Deshon began work this week in a new Vitagraph Blue Ribbon Feature, "The Golden Goal," directed by Paul Scardon.

George T. Ames has been appointed to the Pathé Philadelphia office, H. M. Osborn, the former manager, having been placed in charge of the Pathé Washington office.

Commodore Blackton's children, Charles and Violet, arrived last week in California, completing the Blackton family circle, which will henceforth make its home in the vicinity of motionpictureville, that State.

Doris Kenyon returned last week from her vacation in Florida and is about to begin work at the Plimpton studios, in Yonkers, on "The Street of Seven Stars," which will be the first picture produced by her company.

Finita De Soria, now appearing in "Flo-Flo," will, upon the conclusion of her contract, enter the field of motion pictures under the management of B. A. Rolfe and will be starred in a number of Spanish films.

After an absence of several months, Eddie Lyons and Lee Moran return to the Universal program, commencing April 8, in a new weekly series of single reel productions which will be released under the brand name of "Lyons-Moran Star Comedies."

Two Paramount-Mack Sennett comedies will be offered to exhibitors during April, "Friend Husband" on the 8th and "Saucy Madeline" on the 15th. Both produced under the personal supervision of Mr. Sennett.

Having completed "The White Man's Law" for Paramount, starring Sessue Hayakawa, James Young, the well-known director, has begun work with J. Stuart Blackton supervising, on the forthcoming production of "Missing," by Mrs. Humphry Ward, the noted English authoress.

Douglas Fairbanks' next photoplay for Artercraft will be entitled "Mr. Fix It," from a story written by Allan Dwan, the supervising director, and will be released in April. In the supporting cast are many film favorites, including Marjorie Daw, Wanda Hawley, Catherine MacDonald, Frank Campeau, Leslie Stuart and Fred Goodwins.

Joseph Schenck and wife, Norma Talmadge, left New York last week for Los Angeles.

The Personal Motion Picture Corporation, with a capital of \$10,000, was chartered last week in Albany, with L. Vroom, W. H. Adams and G. J. Vestner as incorporators.

Harley Knoles, the director, has renewed his contract with World Pictures for a long term of years.

S. R. S. Exhibitors was incorporated last week in Albany, with a capitalization of \$5,000. The names of I. Marks, A. Yarmis and F. Freeman appear on the papers of incorporation.

Wallace Reid and Ann Little, directed by Donald Crisp, began work this week on "Believe Me, Xantippe."

Herbert Brenon last week cabled friends in the United States announcing his safe arrival in England, and also that he was not among the injured in the latest Hun air ship raid on London.



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City and State

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FEATURE FILM REPORTS

"MY FOURS YEARS IN GERMANY"

Cast.

Ambassador Gerard.....Halbert Brown
Sir Edward Goshen.....Willard Dashiell
Kaiser Wilhelm II.....Louis Dean
Crown Prince.....Earl Schenck
Marshall von Hindenburg.....George Riddell
Prince Henry.....Frank Stone
Bethmann-Hollweg.....Karl Dane
Minister von Jagow.....Fred Hern
Secretary Zimmerman.....Percy Standing
Admiral von Tirpitz.....William Bittner
Marshall von Falkenhayn.....Arthur C. Duvel

Story—Historical, taken from the writings of Ambassador Gerard. Adapted from the book by Charles A. Logue. Directed by William Nigh.

Remarks.

This film is a picturization of the events following the now famous Zaberan incident, and continuing down to the declaration of war by America. The efforts of Ambassador Gerard to prevent a severance of diplomatic relations between this country and Germany are shown, and the inner workings of the imperial court are also disclosed. The meetings of the Reichstag, in which these questions of war and peace were discussed, are pictured, and every incident that led to the beginning of the war, and to the present day, is shown. The treatment of prisoners, both civilian and military, is depicted. Gerard also discloses secrets which the world at large did not know.

This picture is an historical treatise, and should be taken as such. It was meant for students of history, and of current events. The characters are more or less perfectly drawn, the best being Bethmann-Hollweg, von Hindenburg, Ambassador Gerard, and von Tirpitz.

Several patriotic scenes have been added, and they put a final punch in the picture that will send it over anywhere it is shown. The titles have been chosen from the book, and fit in admirably. A dash of comedy has been added, and tends to lessen the tension of the picture. With Gerard's name as an asset, and history as a theme, the picture is bound to be a successful one.

Box Office Value.

Full run.

"LOVE ME"

Paramount. Five Reels.

Cast.

Maida Madison.....Dorothy Dalton
Gordon Appleby.....Jack Holt
Rupert Fenton.....Wm. Conklin
Eunice.....Dorcas Mathews
Grant Appleby.....Melbourne MacDowell
Mrs. Appleby.....Elinor Hancock
Mortimer Appleby.....Robert McKim

Story—Dramatic. By C. Gardner Sullivan. Directed by William Neill. Supervision of Thomas Ince.

Remarks.

Paramount attempts the impossible when it tries to convert Dorothy Dalton, High Priestess of Vampirism, into an angel of the first order.

As Maida Madison she falls in love with and marries Gordon Appleby, hard working son of a family that boasts of another brother, a bon vivant, and a sister, Eunice, with a turned up nose and expressionless face, the fiancée of Rupert Fenton, a worthless fortune hunter. The family is quick to show its opposition to the marriage, but its good name is saved by Maida when she prevents the elopement of Eunice and Fenton, at the risk of her own honor. And all that she asks in return is love.

Undoubtedly, Ince can work wonders in the movie field, but it's a mighty ticklish proposition to plant smiles and girlish tears on a face that is imprinted with sneers and snickers. Considering these circumstances, Miss Dalton manages admirably, but is out of place in this part. The rest of the cast is, however, very well chosen and makes up in part for this deficiency.

Box-Office Value.

Three days.

"THE KAISER"

Universal. Seven Reels.

Cast.

The Kaiser.....Rupert Julian
Captain von Wobbold.....Allan Sears
Captain von Neigel.....N. de Brullier
von Bethmann-Hollweg.....Lon Chaney
Admiral von Tirpitz.....Mark Fenton
Field Marshall von Hindenburg.....Jay Smith
General von Kluck.....Harry Carter
Gabrielle.....Ruth Clifford
Marcas, the Blacksmith.....Elmo Lincoln
The President.....Orlo Eastman
Ambassador Gerard.....Joseph Girard
Little Jean.....George Hupp

Story—Written around incidents in the Kaiser's life, by Rupert Julian and Elliot J. Lawson. Directed by Rupert Julian, who is also featured.

Remarks.

The story opens with the affair of Captain von Wobbold, and runs down to the present day, with an imaginary "finish of the war" for an ending. A dramatic touch is lent to the production by the injection of the stories of Marcas, the blacksmith, and Captain von Neigel. The latter sank the *Lusitania*, and, incidentally, became a madman. Marcas is the leading citizen of Louvan, the first Belgian town invaded by the Huns, and the oft-told story of Belgium is woven around him and his family.

The bulk of the work falls on Julian, as the Kaiser. He has given motion pictures one of the best pieces of character acting seen in a long time. His attention to detail is commendable, for every characteristic of the Kaiser has been faithfully portrayed. Elmo Lincoln, as Marcas, does some good work, and Ruth Clifford, as Gabrielle, does well. Allen Sears, as Captain von Wobbold, a young Prussian officer, who, because of an insult, punched the Kaiser in the jaw, and who was duly punished for it, is satisfactory. The interior of the palace is an exact copy of the original, and the Belgian town is a perfect piece of work. The picture is a feature for the popular-priced house, and the neighborhood theatre.

Box Office Value.

Full run.

"SUNSHINE NAN"

Paramount. Five reels.

Cast.

Nan Molloy.....Ann Pennington
MacPherson Clark.....Richard Barthelmess
Dan Lewis.....John Hines
Mrs. Snawdor.....Helen Tracey
Mr. Snawdor.....Charles Eldridge

Story—Comedy drama. Written by Alice Hegan Rice. Produced for Paramount by Charles Gyllin. Features Ann Pennington and Johnny Hines.

Remarks.

Nan Molloy, a child of the slums, tries vainly to rise above the sordid environment of an "alley rat's" existence. "Mac" Clark, son of a shoe manufacturer, and leader of the choir boys of a nearby cathedral, is her especial enemy. Nan and Dan, her only friend, while trying to stop a fight in their house, are arrested and are sent to a reform school. Time passes, and Nan becomes private secretary to Clark, while Dan is head of the factory's chemical laboratory. Mac, also in the same department, steals an invention to dye leather which Dan has perfected. Nan discovers and exposes him. Clark, realizing the value of the invention, helps Dan to patent it and, when Dan is rich, he and Nan are married, and all ends well.

The picture is pleasing and has much to recommend it. It shows a girl's rise from poverty by sheer will power. There is an element of comedy that is well handled, and the acting is pleasing. Ann Pennington as Nan does good work, and John Hines as Dan handles his role capably. The rest of the cast do good work and, on the whole, the picture is a feature.

Box Office Value.

Three days.

VAUDEVILLE BILLS

(Continued from page 21)

Poll (First Half)—"More, Less & More"—Mayo & Lynn—Miraslave & Serbians—Crawford & Broderick. (Last Half)—Martin Bros.—Gladstone & Leonardo—Chas. Nicholas & Co.—University Four—Olives.

W. V. M. A.

ANACONDA, MONT.

Blue Bird (Mch. 24)—Kennedy & Nelson—De Leer—Gaynell Everett & Co.—"The Sea Rovers"—Payton & Hickey—Dunedin Duo. (Mar. 27)—The Larneds—Clay & Robinson—Wright & Walker—Bailey Koerner & Co.—Flo Adler—Delton, Marceus & Delton.

ASHLAND, WIS.

Royal (Last Half)—Dave & Irene Lenard—Willard Lee—Peter Pan.

ALTON, ILL.

Hippodrome (First Half)—Mack & Lane—"Makers of History." (Last Half)—Buhla Pearl—Angel & Fuller.

BUTTE, MONT.

People's Hippodrome (Mar. 24-26)—The Larneds—Clay & Robinson—Wright & Walker—Bailey Koerner & Co.—Flo Adler—Delton, Marceus & Delton. (Mar. 27-30)—Santry & Norton—Hickey & Cooper—Moore & White—Minnie Burke & Boys—Variety Trio—Three Aitkens.

BLOOMINGTON, IA.

Majestic (First Half)—Edythe & Eddie Adair—Ray Snow—"Song & Dance Revue." (Last Half)—Wm. Morrow & Co.—Tower & Darrell—Ercotti & Lilliputians.

BILLINGS, MONT.

Babcock (Mar. 28)—Willie Missem—Connors & Edna—Lewis & Raymond—Billy Brown—Tiny May Circus. (Mar. 31-Apr. 1)—"Good-Bye Broadway."

BELOIT, WIS.

New Wilson (Last Half)—Frick & Adair—Traverse & Douglas.

BELLEVILLE, ILL.

Washington (First Half)—Skelly & Heit—Four Buttercups—Rawson & Clare. (Last Half)—Story & Clark—Christie & Bennett—Homer Lind & Co.

CHEYENNE, WYO.

Atlas (Mch. 26-27)—Art & Ann Owen—Billie Bowman—Downes & Gomez—Manning-Sullivan & Co. (Mar. 30-31)—Three Millards—Charles T. Del Vecchio & Co.—Three Alexs—Davis & Walker—Burns Sisters & Lou.

CEDAR RAPIDS, IA.

Majestic (First Half)—Lew Huff—Lamy & Pearson—"Fireside Reverie"—Hahn, Weller & Marks—Markey & Montgomery—Fern, Richelleu & Fern. (Last Half)—Claude Rood & Co.—Taylor & Arnold—Conway & Fields—Sully Family—Wamzer & Palmer—"Little Miss Up-to-Date."

CANTON, ILL.

Princess (Last Half)—Gilbert & McKutcheon—Cecil & Mack—Tossing Austins.

OGDEN, KAN.

Funston (First Half)—Willie Zimmerman. (Last Half)—Althoff Sisters.

CHAMPAIGN, ILL.

Orpheum (First Half)—Nip & Tuck—Angel & Fuller—Mme. Cronin's Novelty—Bob Carlin—Hill, Tivoli Girls & Hill. (Last Half)—Frank & Gracia DeMont—Adolpho—Frank Gardner & Co.—Dale & Burch—Hooster Girl.

CHICAGO, ILL.

Lincoln (First Half)—Jack & Jill—Tom Faxon—"Meadow Brook Lane"—Eddie & Ramsden—Smith & Kaufman—Maxine Bros. & Bobby. (Last Half)—Conway & Day—J. C. Mack & Co.—Warren & Conley—Mamao Namba. Kedzie (First Half)—Veronica & Hurl-Falls—Austin & Bailey—Conway & Fields—Carson & Willard—Vera Sabina & Co. (Last Half)—Aerial Bartlett—Hallen & Goss—Eddie & Edith Adair—Smith & Kaufman—"Tango Shoes."

Wilson (First Half)—Walker & Texas—Story & Clark—"Five Fifteen"—Wamzer & Palmer—"Magazine Girls." (Last Half)—Veronica & Hurl-Falls—Briere & King—Mrs. Anthony McQuire & Co.—Carson & Willard—Thalero's Circus. American (First Half)—DeVoy & Dayton—Scott & Christie—"Fountain of Love"—Ray & Conlin—John T. Doyle—Lapo & Benjamin. (Last Half)—Jack & Jill—Tom Faxon—Eddie & Ramsden—Zira's—Leopards—Creighton, Belmont & Creighton—"Oh Girlie."

DENVER, COLO.

Empress (Mch. 24-27)—Howard & Graf—Billy Kelgarde—Maggie Le Clair & Co.—Stanley & Gold—Dedic Yelde Trio. (Mar. 28-30)—Cliff Bailey Duo—Frank Rogers—Dorothy De Schelle & Co.—Vincent & Kelly—Great Westin.

DULUTH, MINN.

New Grand (First Half)—Williams & Culver.

(Last Half)—Gabby Bros. & Clark—Arthur De Vay & Co.—The Dohertys—Ellis Nowlin Troupe—Romano.

DAVENPORT, IA.

Columbia (First Half)—Chas. & Anna Glocker—Harvey DeVora Trio—Five Sullys—Oscar Lorraine—"Little Miss Up-to-Date." (Last Half)—Fern, Richelleu & Fern—Marian Gibney—Dunbar's Maryland Singers—Doc O'Neil—Electric Venus.

DECATUR, ILL.

Empress (First Half)—Julia Edwards—Krans & LaSalle—Eldridge, Barlow & Eldridge—Dale & Burch—Frank Gardner & Co. (Last Half)—Nip & Tuck—Austin & Bailey—"Dreamland"—Danny Simmons—Hill, Tivoli Girls & Hill.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Hayatake Bros.—Harry & Myrtle Gilbert—Hlatt & Geer—Homer Lind & Co. (Last Half)—Four Buttercups—Leo Cooper & Co.—Jim Cullen—Burke & Broderick.

EVANSVILLE, IND.

New Grand (First Half)—George Primrose Jr. & Malloy Bros.—Shaw & Campbell—Charley Grape-win—Emly Darrell & Co.—Buch Bros. (Last Half)—Chas. McGood & Co.—Peerless Trio—Capes & Snow—Adams & Thomas—Charley Grape-win.

FORT COLLINS, COLO.

Empress (Mar. 27)—Cliff Bailey Duo—Frank Rogers—Dorothy De Schelle & Co.—Vincent & Kelly—Great Weston. (Mar. 30)—Art & Ann Owen—Billie Bowman—Downes & Gomez—Manning-Sullivan & Co.

FORT WILLIAM, CAN.

Orpheum (First Half)—Geeno & Platt—Davis & Moore—Work & Kelt—Johnson & Dean Revue.

FORT DODGE, IA.

Princess (First Half)—Millory & Rainey—"Mary's Day Out"—Howard, Moore & Cooper—Jolly Wild & Co. (Last Half)—Jean Barrios—Williams & Held—Four Beulah Belles.

GREELEY, COLO.

Theatre (Mar. 25)—Cliff Bailey Duo—Frank Rogers—Dorothy De Schelle & Co.—Vincent & Kelly—Great Weston. (Mar. 28)—Art & Ann Owen—Billie Bowman—Downes & Gomez—Manning-Sullivan & Co.

GREAT FALLS, MONT.

Palace (Mar. 23-24)—Santly & Norton—Hickey & Cooper—Moore & White—Minnie Burke & Boys—Variety Trio—Three Aitkens. (Mar. 28)—Art & Ann Owen—Billie Bowman—Downes & Gomez—Manning-Sullivan & Co.

GREEN BAY, WIS.

Orpheum (Last Half)—Evelyn & Dolly—Johnson Bros. & Johnson—Ray & Emma Dean—Will Stanton & Co.

GRAND FORKS, N. D.

Grand (Last Half)—Earl Girdler & Co.—Arnold Trio—Sextette De Luxe.

GRANITE CITY, ILL.

Washington (First Half)—Gilbert & McKutcheon—Booth & Leander. (Last Half)—Shanghai Trio—Thornton & Thornton.

HASTINGS, NEB.

Plaza (First Half)—Garnella Duo. (Last Half)—Irving Gossler—White & Lyle.

IOWA CITY, IA.

Englert (First Half)—Mattus & Young—Ramona—Benny Harrison & Co.—Swiss Song Birds. (Last Half)—The Ziras—Joe Dealy & Sister—Markie & Montgomery—Two Blondys.

JAMESTOWN, N. D.

Jamestown Opera House (First Half)—Willis & Willis—DeLeon Sisters—Geo. Hunsey.

KENOSHA, WIS.

Virginia (First Half)—Peter Pan—Frick & Adair—Miller, Packer & Selz. (Last Half)—"Mimic World."

KEWANEE, ILL.

Grand—Kelly & Davis—Jere Sanford—"Dream-land."

LINCOLN, NEB.

Lyric (First Half)—Marmeln Sisters. (Last Half)—Bertie Fowler—Mississippi Mimes.

MADISON, WIS.

Orpheum (First Half)—"Mimic World." (Last Half)—Laypo & Benjamin—Jean Moore—Moran & Wiser—Roach & McCurdy—Gardner Trio.

Polished, but No Shine

RAYMO

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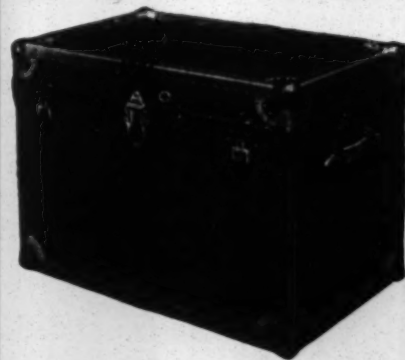
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